



SCANDERBEG:
O R,
LOVE *and* LIBERTY.
A
TRAGEDY.



THE

SCANDERBEG

LOVE AND LIBERTY

TRAGEDY

BY

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S C A N D E R B E G :

O R,

L O V E *and* L I B E R T Y.

A

T R A G E D Y.

Written by the late THOMAS WHINCOP, Esq.

To which are added

A LIST of all the DRAMATIC AUTHORS,
with some Account of their Lives; and of all
the DRAMATIC PIECES ever published in the
English Language, to the Year 1747.



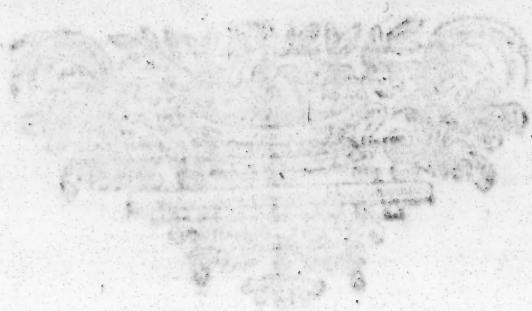
L O N D O N :

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M DCC XLVII.



Fin





To the RIGHT HONOURABLE

The Earl of *Middlesex*.

My LORD,



S the Piece to which I here take the Liberty to beg your LORDSHIP's Patronage, was both Fatherless and Distressed, it has long struggled to make its Way into the World ;

DEDICATION.

World ; but having at last found
Countenance from some Persons
of high Rank and distinguished
Merit, if it should also meet
with the Approbation of one of
your LORDSHIP's most admired
Taste in every thing that is
esteemed polite, I should think
no higher Honour could be done
to that, or to,

My LORD,

Your LORDSHIP's

most Obedient

and Obliged

Humble Servant,

M. WHINCOP.



P R E F A C E.



I may not be improper to take notice, that there have already appeared two Plays, of which Scanderbeg was the Hero ; but, as there was very little Merit in either of them, they met with no Regard from the Town, and therefore need not prevent the Publication of a third, which we believe deserves a better Fate.

The Hero of the first of these Plays, which was wrote by an Actor, has nothing to shew him to be Scanderbeg but his Name. His other, and real Name of Castriot, is not once mentioned throughout the whole Play ; nothing is said of his Family, nor the unhappy Fortunes of all his Brothers ; no Reason is given for his being at the Court of the Grand Signor ; none for the Grand Signor's Kindness to him ;

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him ; nor for Scanderbeg's taking up Arms against him, after having been treated with so much Affection by him ; nor, in short, one Historical Passage taken notice of, not so much as the Name of his Kingdom, nor his Capital, besieged by the Turk, under the Walls of which Amurath is said to have expired : So that, upon the whole, this Hero might have been called any thing else as well as SCANDERBEG. Nay, the Author has shewn himself so little acquainted with the Turkish History in general, as well as that particularly of the Hero, whose Name he has given, for no manner of Reason in the World, to his Play, that he lays the Scene at, or near Constantinople, which was not taken by the Turks till near fourscore Years after the Death of Scanderbeg.

As to the other Play, wrote by Mr. Lillo, it must be owned he hath kept closer to the Story, and shewn more of the Poet as well as the Historian ; but that he wanted the Genius of the Author of this Piece, we shall take his own Word for, who, being shewn the Play, as the deceased Gentleman left it, and desired, by his Widow, who knew not better where to apply herself, to fill up a small Chasm left by the Author in one Part of it, he very ingenuously confessed, that his Diction would come so far beneath the other's, that it would be easily seen, and but disgrace

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grace the Rest. This looked like great Modesty: However, this very modest Gentleman having seen the Piece before us, and knowing too that the Author's Widow had a great Dependence upon it, soon after brought out a Tragedy founded on the same Story, and called it THE CHRISTIAN HERO.

We are now to give some Account, why this Play is printed without its having been first represented on the Stage, which indeed is not the Fault of the Author's Widow, but owing to the Difficulties, attending such an Undertaking to a Woman; and the Caprice, I think it may be called, of the Managers of the Theatres; since tho' no one would care to own singly, that they approved of the whole Piece enough to act it, just at the Time when it was proposed to them, yet separately they have given every Part of it the highest Commendation: For that very Part, that the Manager of one House has found any Fault with, was constantly said, by the other, to be a great Beauty; which shew'd, that if they had any Judgment at all, they had very different Standards of it. But having the Opinion of Mr. Pope, and six or seven Gentlemen more, whose Judgments were never called in Question, and tired out with dancing Attendance after the Players, she gave into the Advice of her Friends to publish it by Subscription, as
it

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it now appears, and takes this Opportunity to return them her Thanks for so generously espousing her Interest therein.

The following is a Letter, the Author's Widow received from a Gentleman, upon her acquainting him that Mr. Rich had refused to act her Husband's Play, after having several Times given her Hopes of it.

MADAM,

I Do not at all wonder at your being greatly shock'd at the Disappointment you have met with, by the Refusal of your Play, on which you had so great a Dependence ; but as there is nothing certain on this side the Grave, and Disappointments are so frequent in all human Affairs, I hope you will exert that good Sense of which you are Mistress, nor suffer this too much to dispirit you.

I am apprehensive, that there must have been some Mistake in this Matter, and that Mr. Rich, thro' a Hurry of Business, or on some other Account, had not Time to look over your Play, and took it for some new Piece he had never heard of before ; I can suppose no otherwise, from his slight Answer, after what you say he had promised you ; and if he had ever read the Piece a second Time, without believ-

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believing him to act quite inconsistent with that good Character you have given me both of his Humanity and Judgment. *That it will by no means do for the Stage*, I must needs own is perfectly unintelligible to me; since the Story is well chose; since the Unities of Time, Place and Action are all preserved; since there is no Machinery in it, which might have been impracticable; since there is nothing in it difficult for the Actor to perform, nor any thing Low or Indecent, or what the very best and most admired Actor may not speak, and in many Parts, I do not doubt, with great Applause. The Sentiments are moral, generous, heroic. The Diction nervous, spirited, sensible, harmonious. The Passions strongly and pathetically moved. The Distress great and natural. The Incidents various and surprizing. The Whole well conducted, full of Business, and that such as must claim Attention. The Characters too cannot debase the Stage, but will admit of much Ornament and Shew. Therefore in every Part considered, if this Play is not fit for the Stage, never any one yet was.

The Night when Mr. *Whincop's Scanderbeg* was read at Mr. D———'s Chambers, both he and the two other Gentlemen, who are much better Judges of these things than my self, were of opinion, that
if

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if it came somewhat short of the Tragedy of *Cato* in the Diction, it surpass'd it in every other Part of what constitutes a good Play, and greatly excelled every thing of the same kind since that celebrated Performance. If I was not obliged to go into *Cheshire* on extraordinary Business to-morrow, I would wait on you myself; but if I may advise you, it should be to go again to Mr. *Rich*, and I hope, from the Opinion you have given me of his good Nature and Understanding, (for I know nothing of him my self) that you may be able to persuade him to assist you, in what must needs be serviceable to himself; for I am so well satisfied of the Merits of the Play, that if you had not shewn me any of those Letters you did, from Persons of such undoubted Reputation and Genius, I could almost stake my Life on the Success of it. I am,

MADAM,

Your most humble Servant,

S— K—

THE



THE
L I F E
O F
GEORGE CASTRIOT,
Commonly called
SCANDERBEG,
King of *Epirus* and *Albania*.



I will not, I believe, be improper, before we enter upon the Life of *Scanderbeg*, to give some Account of the Country, which that Prince claimed as his Hereditary Possession.

Epirus is a Country in *Greece* bounded on the East with *Thessaly*; with *Macedonia* on the North; with the *Ionian* Sea on the West; and with *Achaia* on the South. By the Antients it was called *Chaonia* and *Molossia*, now *Larta* and *Chimera*. It is at present under the *Turk*, and is by some called *Albania Inferior*. For *Albania* was the Name of the larger Part of *Scanderbeg's* Dominions, the greatest Part of *Epirus* being included in it, as well as Part

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of

of *Macedon*, and of the Provinces of *Liburnia*, *Dalmatia*, and *Illyria*. It is that Part of *Greece* which lies between *Dalmatia* and *Achaia* on the *Adriatic* and *Ionian* Seas: And in the Time of the *Romans* was Part of the Province under the Government of the *Præfectus.Prætorio* of *Illyrium*. On the Division of the *Roman* Empire, it fell to the Share of the Emperors of *Constantinople*, who possessed it till the Decline of their Power, and then the Government of it fell to the Family of the *Castriots*, who were commonly called Kings of *Epirus*, that being the Country of greatest Fame and Antiquity; but *Albania* was the most powerful and wealthy Part of their Dominions, of which *Croya* was the Metropolis, and Seat of their Residence.

John Castriot had, by the Princess *Voisava*, (a Lady celebrated in History for her Beauty and fine Accomplishments) three Sons elder than *George* our Hero, named *Reposius*, *Stanissa*, and *Constantine*, who all came to untimely Deaths, as we shall see hereafter; and five Daughters, of whom little is said in History, but that they were married to Christian Princes and Noblemen suitable to their Rank.

George Castriot was born at *Croya* in the Year 1405, and the Name of *Scanderbeg* was given him afterwards by the *Turks*, which with them is the same as *Alexander the Great*. He was a great Favourite of the Sultan *Amurath II*, in whose Court he resided several Years, and who sought, by heaping Benefits upon him, to make him forget the Injuries he had done his Country and his Family. The Occasion of his being at *Adrianople*, at that Time the Capital of the *Turkish* Empire, we shall see by the following Relation.

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The great Success of *Tamerlane* against the Sultan *Bajazet*, whom he overthrew in Battle, and took Prisoner, for some Time put a Stop to the rising Glories of the *Ottoman* Empire; but that victorious Prince dying, the Son of *Bajazet*, *Mahomet* II, soon recovered his Father's Dominions, and these were vastly increased by the Conquests of his Son *Amurath* II, both in *Asia* and *Europe*.

AMURATH was a Prince of great Courage and as great Ambition. He was a Commander of large Experience in War, and for the most part successful in his Enterprizes; a profound Politician, zealous in his Religion, but fretful and impatient at the least Disappointment. He was the most beloved by his Subjects, and the most faithful Observer of his Word, of all the Grand Signors either before or after him: Yet his Perfidiousness to the *Castriots* was a notorious Violation of it.

As he sought all Occasions to enlarge his Dominions, when *John Castriot*, King of *Epirus* and *Albania*, saw he was preparing to attack him, he prudently chose rather to meet him on the Borders of *Macedon*, than wait for him in *Albania*; which wise Conduct not only preserved his Dominions from being the Seat of War, but enabled him to annoy the Enemy with little Loss on his Part; and brought *Amurath* to listen to Terms of Accommodation, rather than have the Career of his Victories stopt where he thought they were of more Importance. Therefore he yielded to *Castriot* the free and quiet Possession of his Kingdom, upon Condition that he delivered his four Sons as Hostages to him, whom he carried with him to *Adrianople*.

George Castriot, the youngest of the four, tho' not above eight Years of Age, when he came to

Adrianople, was immediately distinguished, and admired by the *Sultan* and the whole *Seraglio*, for the extraordinary Beauty of his Person, and the Vivacity and Readiness of his Wit. *Amurath*, pleased with his promising Genius, appointed him a Retinue, a Table, and Tutors to instruct him; in the same Manner as his own Sons. Being determined, as it afterwards appeared, not to part with him again, he forced him to submit to Circumcision, and gave him the Name of *Scanderbeg*.

The *Sultan* was so well pleased with the Improvement he made, especially in his Martial Exercises, that having Wars in *Natolia*, he took him with him thither, where he gave such Proofs of his Prudence and Courage, that *Amurath* gave him the Command of five Thousand Horse, at nineteen Years of Age, and soon after the Title of *Bassa*. When the *Sultan* returned to *Europe*, he left *Scanderbeg* the Command of all his Troops in the Lesser *Asia*, with which he behaved so well and with such Success, that *Amurath* used frequently to call him his right Eye, his right Hand, his Defence, and the Augmentor of his Dominions.

In his Return to *Adrianople*, *Scanderbeg* killed, in single Combat, a Gigantic *Tartar*, till then looked upon as Invincible: And being with *Amurath* at *Bursia* in *Bitbunia* some Time after, he encountered, with the same Success, two *Persian* Champions, famous for their Strength and Courage, and who had publicly challenged any two Men in the Grand Signor's Army.

All the Honours heap'd upon him by the *Sultan*, and all the Glory he won in the Field on the Side of the *Ottomans*, could not erase from his Mind the
Love

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Love of his native Country, and the Religion of his Ancestors. He was constantly attended, in his Camp, by some Christian Officers, Natives of *Albania*, by whom he was secretly instructed and confirmed in the Principles of the true Religion, which, with a Desire to free his Country from the *Turkish* Yoke; he had always at Heart: Therefore when he was sent with a numerous Army against the *Hungarians*, he avoided all Occasions of giving them Battle; but, at the same Time, behaved with such Prudence and Circumspection, that he lost no Reputation, nor drew upon himself the least Suspicion from the cunning and mistrustful Sultan. Soon after his Return from the *Hungarian* War, *Amurath* received an Account of the Death of *John Castriot*, our Hero's Father; whereupon he dispatch'd a Bassa with a powerful Army into *Albania*, who immediately took Possession of the whole Kingdom, telling the People, who were surprized, and without a Leader, that he came as a Friend by the Sultan's Order only to prevent Innovations, and secure the Country for the Interest of the Hostage Prince, on whom it was devolved by Right of Succession.

Amurath soon after caused the three elder Brothers of *Scanderbeg* to be secretly dispatch'd by Poison, and reduced this Christian Kingdom to the miserable Condition of a *Turkish* Province; their Churches were turned into Mosques, their Laws subverted, and their Estates and Persons become the Property of a barbarous Tyrant.

How great soever *Scanderbeg*'s Grief and Indignation were to see his Country thus used, he knew *Amurath* too well to let the least Tokens of his Resentment appear while he was in his Power; and

Amurath, who really loved him, and was therefore unwilling to take away his Life, thought, by loading him with fresh Favours, to extinguish the Memory of his Wrongs, and to make him think that those done to his Brothers and his Country were none to him. He would sometimes, to sound *Scanderbeg*, talk of restoring him to his Father's Kingdom, that he might discover if he entertained any such Hopes: But *Scanderbeg*, who knew the Success of any thing he might undertake depended on Secrecy, was constantly on his Guard.

The War being renew'd with greater Violence than ever, between the *Turks* and the *Hungarians*, the Sultan, notwithstanding his seeming Confidence in *Scanderbeg*, would not trust him with the sole Command of his Army, but set the *Bassa* of *Romania* over him. The Christian Army, under the Command of the great *Hunniades*, meeting the Sultan's near the River *Moravia*, a fierce and bloody Battle ensued, wherein Victory declared for the *Christians*. The *Turks* lost 40,000 Men. In this Battle *Scanderbeg*, with his Countrymen the *Epirots*, to whom he had before communicated his Design, were the first who fled, contrary to their wonted Custom: This so discouraged the *Turkish* Army, that the Rout soon became universal. In the Confusion *Scanderbeg* and his Followers seized the *Turkish* Secretary, and having bound and convey'd him to a private Place, they compell'd him to write an Order, as from the *Sultan*, to the Governor of *Croya*, to deliver to *Scanderbeg*, now appointed Governor, the Charge of that City. *Scanderbeg* sending his counterfeit Credentials to the Governor of *Croya*, he immediately quitted it, and the other took Possession;

Possession: But tho' the *Turkish* Governor was gone, the Garrison remain'd. *Scanderbeg* therefore gave Orders to those who had follow'd him from *Hungary*, to enter the City by small Numbers at a Time, to prevent Suspicion; who, in the dead of Night, being join'd by the Citizens, fell with such Fury on the *Turks*, that in a few Hours the whole Garrison was cut off, except some few who submitted to the Government of *Scanderbeg*, and embraced the Christian Faith.

Croya, the Capital of *Albania*, being thus happily recover'd, Messengers were dispatch'd to all Parts of the Kingdom to proclaim the King, and to excite the People to take Arms for the Recovery of their Liberty: But Fame had already filled all Parts of the Country with *Scanderbeg's* Return, and the Reduction of *Croya*. The *Epirots* had long wish'd for this Day, and were every where ready to take Arms to assert their Right, and take Vengeance on their Oppressors; so that, in a few Days there was not a *Turk* left in *Epirus*, except in a few Garrisons, which were soon subdued.

The Sultan *Amurath*, tho' greatly enraged, and inwardly filled with Indignation, at the News of *Scanderbeg's* Revolt and Success, yet, as he was still embarrassed with the *Hungarian* War, seemed to make slight of it, and for the present spoke of it as a Matter of little Consequence.

Scanderbeg, after he had settled the Civil Government, and provided for the Safety and Tranquillity of his own Country, began to think of annoying his Enemies, and enter'd into *Macedon*, where he met with little Opposition, and made the Sultan's Subjects pay for the Depredations his own had suffered during their Master's Usurpation.

Amurath, altho' the *Hungarian* War was not yet ended, was so enraged at this, that he sent *Alibeg*, a *Bassa*, whose Courage and Conduct he had an high Opinion of, to invade *Epirus* with 40,000 Men, to bring *Scanderbeg* to him alive or dead, and to reduce the whole Country once more to his Subjection. The *Epirots*, who justly feared falling a second Time into the Hands of the *Turk*, and terribly alarmed at the Preparations, flock'd from all Parts of the Country to their King at *Croya*; who entertain'd them with his usual Cheerfulness and Affability, but without the least Sign of Fear. The *Epirots*, who were not so well acquainted with their Prince's Conduct and Intrepidity at that Time as they were afterwards, were surprized to see him behave in a Manner so very improper, as they thought, considering the present Danger that threatened himself and People. But how was their Wonder increased, when they saw that out of the Multitude that attended and offered to serve him, Strangers as well as *Epirots*, he took only 8000 Horse, and 7000 Foot, when he might have had twice the Number, and dismissed the rest. With this small Army he marched to the Lower *Dibra*, on the Borders of *Macedon*, about 80 Miles from *Croya*: Where, in a narrow Pass, defended by Mountains on one Hand and a Wood on the other, he encamped, and waited for the *Turkish* Army; upon the Approach of it, he ordered *Amasie* a young Prince, his Kinsman, with 3000 Men, to conceal himself in the Wood till the Armies should be engaged, and then, as Opportunity offered, to attack the *Turks* in the Rear. The *Bassa* did *Scanderbeg* the Justice to commend the Order of his little Army, but confiding in his Numbers, came on with great

great Resolution and Assurance of Success. *Scanderbeg* sustain'd the Attack with invincible Courage, at the Head of his Troops; and beginning the Battle himself, with his own Hand made terrible Slaughter amongst the *Turks*. His Soldiers following the Example of their Leader, the *Turks* were soon put to a Stand. *Alibeg* seeing this, retreated, in Hopes that *Scanderbeg* would have followed him into the open Country, where he might, by his numerous Army, easily have incompassed and destroyed him; but being disappointed by the Prudence of *Scanderbeg*, the *Turks* returned with greater Fury than before: Upon which *Scanderbeg* retreated in his Turn, which drew his Enemy into the Streight as he designed; where being attack'd by *Amasie* behind, and *Scanderbeg* before, their great Numbers were not only useless, but hastened their Destruction, by trampling one another to Death. The *Turks* lost 24000 Men, and the Victory cost the *Christians* but 300.

The Loss of this Battle, with that gained, as before mentioned, by *Hunniades*, so reduced the Power of *Amurath*, that he was forced, tho' with great Reluctance, to sue to the *Hungarians* for a Peace; which they, upon Terms that seemed indeed advantageous enough for themselves, too easily granted, and thereby lost an Opportunity which has never since returned; nor perhaps ever will: For had they assisted *Scanderbeg* with all their Forces, instead of making Peace with *Amurath*, as in Justice and Policy they ought to have done, the *Turks* might in all Probability have been utterly driven out of *Europe*, and all the Miseries they have since brought upon the Christian World have been prevented. A Peace was however made, and solemnly sworn to by *Uladislaus*

dislaus King of *Hungary*, on the Evangelists, and by *Amurath* on the *Koran*.

The Sultan vexed, and impatient at his Disappointments, retired from the World, and gave his Crown to his Son *Mahomet*. *Julian*, Cardinal *St. Angelo*, the Pope's Legate at the Court of *Hungary*, being informed that the *Turkish* Affairs were in the utmost Confusion under the Government of the young Sultan, persuaded *Uladislaus* to break the Peace, and absolved him from the Oath given to *Amurath*.

Scanderbeg, whose Assistance was asked, and who was under no Obligation to the Contrary, raised an Army of 30,000 Men, but upon a Dispute that happened between him and the Despot of *Servia*, who denied him a Passage, so much Time was lost, tho' *Scanderbeg* at last got the better, that the Battle of *Verna* was fought before he could join his Allies. In this Battle *Amurath* proved victorious, and *Uladislaus*, the King of *Hungary* and *Poland*, lost his Life, with two Thirds of his Army, and the Flower of his Nobility. *Hunniades*, the valiant Prince of *Transilvania*, some Time after King of *Hungary*, very hardly escaped; and the Pope's Legate, the impious Promoter of this perfidious War, after being stripped and wounded, and enduring the utmost Indignities and Reproaches from some of those whom he had seduced, justly perished in the Storm that he had raised.

Amurath, in this Battle, seeing the great Slaughter of his Men, who were forced to retreat, and even ready to fly, altho' they afterwards got the Victory, took the Writing out of his Bosom, wherein the late League was comprized, and holding it in his Hand, with his Eyes raised towards Heaven, said, "Behold,

“ hold, thou crucified *Christ*, this is the League
“ thy Followers have, in thy Name, made with
“ me ; which without Cause they have violated :
“ Now if thou art God, as they say thou art, re-
“ venge the Wrong done to thy Name and me ;
“ shew thy Power upon this perjured People, who
“ in their Deeds deny thee.”

Having given Orders for the Government of his Empire, *Amurath* once more retired to *Magnetia*, the Place he had chose before ; but his restless Mind and Thirst of Revenge on *Scanderbeg*, soon made him weary of this unactive Life, and he returned to *Adrianople*. Intent on the Destruction of *Scanderbeg*, and hoping to ruin him by a fallacious Peace, he sent *Ayradin*, a Man of great Subtlety, as his Ambassador to *Croya*. He carried with him a Letter from *Amurath*, full of cruel Reproaches, Threats, Flattery, Promises, and artful Insinuations ; calculated to work upon all the Passions, especially Ambition and Terror ; promising him, on Condition he would return to his Obedience, and embrace the *Mahometan* Faith, his eternal Friendship, with a vast Accession of Wealth and Power, but threatening him and his, if he refused, with utter Ruin and Extirpation. *Scanderbeg*, who detested and despised these Proposals, and him who sent them, dismissed the Ambassador with an Answer that became his own Courage, and the Justice of his Cause.

The Sultan provoked at this, to keep *Scanderbeg* employed and waste his Strength by Degrees, sent *Ferises* with 9000 Horse to the Borders of *Epirus*, while he himself prepared to follow him with his whole Force. *Scanderbeg* had dismissed his Army raised for the *Hungarian* War, and had with him
only

only his usual Complement, which was 1500 Foot and 2000 Horse. *Ferises* attack'd him with a great deal of Vigour; and hoping to gain immortal Honour and end the War at once by the Death of *Scanderbeg*, with more Courage than Prudence fought for him, and when found, *Scanderbeg* met and dispatched him by a single Blow with his Sabre, in the Sight of both Armies; which so dishearten'd the *Turks*, that they took to their Heels, but were so closely pursued by the *Epirots*, that few escaped to carry the News to *Adrianople*.

The Sultan thinking this Overthrow was owing to the Rashness of *Ferises*, sent *Mustapha*, a Commander of no less Courage, but more Prudence, against *Scanderbeg*; but he had the same Fate, and having his Army routed, 5000 Men being killed on the Spot, he was forced to take to Flight.

SCANDERBEG, notwithstanding these Triumphs, had his Share of Afflictions. *Amasie*, his Kinsman, seduced by the Flattery of *Amurath*, and his own Ambition, deserted his Cause and fled to *Adrianople*, where he embraced *Mahometanism*, and was ever after a concealed Traytor, or an open Enemy to *Scanderbeg*. The *Venetians* upon some frivolous Pretensions made War with him, but *Scanderbeg* had greatly the Advantage of them, and concluded it upon very honourable Terms.

In the mean Time *Mustapha* obtaining another Army of the *Sultan*, returned into *Epirus*, and met with worse Success than before; therefore *Amurath*, having again defeated *Hunniades*, in a Battle which lasted three Days, on the Plains of *Cossova*, resolved to go against *Scanderbeg* in Person, and execute the Vengeance with which he so long threatened him;
for

for which Purpose he got together at *Adrianople* an Army of 160,000 Men. He travelled but slow himself, on account of his Age, but sent 40,000 Light Horse before him to besiege *Sfetigrade* on the Borders of *Macedon*, the second City for Strength in *Epirus*. The *Turks* were no sooner encamped before that Place, but *Scanderbeg* cut off 2000 of them, to give them a Taste of what Entertainment they were to expect in *Epirus*. After *Amurath* himself arrived with his whole Force, he had no Appearance of Success, being repulsed with great Loss in all his Attacks, till a Villain poisoned the Fountain which supplied the whole City with Water, which obliged the Garrison to surrender.

The Sultan once more recruiting his Army, prepared for the Siege of *Croya*; which is situated on an Ascent in the Plain of *Tyranna*, and in two Places only accessible, being every where else defended by impregnable Rocks. The numerous Troops of *Amurath* not only blocked up the City, but covered the Plains to the Mountains of *Tumeneſtra*, where *Scanderbeg* lay with his Forces to observe the Enemy. The Sultan, who knew his Vigilance, first took care to fortify his own Camp, and then summoned the City; but receiving a resolute Answer from the Governor, he mounted his Cannon and battered the Walls with such Fury, that a Breach was soon made. Encouraged by this Success, he commanded his Troops to an Assault, but was forced, after the Loss of 8000 Janissaries, to retreat with Shame and Confusion to oppose *Scanderbeg*, who had entered the Trenches, fired the Camp in several Places, and, with dreadful Havock, drove all before him.

The Sultan, deeply affected by the Distractions of his People, was drove almost to Despair. The whole

whole Army was dispirited, the Council and Officers were more anxious for the Life of their Master than the Success of the War: His Son, indeed, of savage Disposition, drove the unwilling Soldiers to the Breach, where they were slaughtered on Heaps. *Scanderbeg* gave the *Turks* no Rest Night or Day, but by assaulting them sometimes in one Place, and sometimes in another, kept them in perpetual Fear. *Mahomet*, the Sultan's Son, burning with Rage, left the Trenches with a great Number of Troops, resolving at all Events to ascend the Mountains and engage his Enemy there. *Scanderbeg*, who never failed of the best Intelligence, being informed of this, left 500 Men, with an able Officer, to guard the Passage, which they did so effectually, that *Mahomet* spent a great deal of Time, and lost abundance of Men to no Purpose; while *Scanderbeg* with 8000 Men marched round to the opposite Side of the *Turkish* Camp, where he was least expected, and forcing their Trenches, made such terrible Slaughter of the Enemy, that their former Losses seemed nothing in Comparison to this. *Mahomet*, who had no reason to boast of his Success, hearing this, returned with his Troops to oppose *Scanderbeg*, and save the rest of the Camp, being pursued by 500 *Epirots* to his very Entrance into the Trenches; which *Scanderbeg* then quitted, having prevented *Mahomet's* Design, destroyed a vast Number of his Enemies, and plundered their Camp, without the Loss of one single Man on his Side. The least Alarm, or even the Name of *Scanderbeg*, which the *Epirots* frequently made use of in their Attacks, to terrify their Enemies, was now sufficient to strike a Pannic through the *Ottoman* Army, and put the whole Camp into Confusion. Instead of battering the City, they placed
their

their Cannon on the Lines that encompassed their Camp, to defend themselves ; but this availed them little, for *Scanderbeg* continued to infest and destroy them almost at his Pleasure. An Addition to their Misfortunes was, that their Provisions began to fail them. To remedy which Evil, *Amurath* sent to *Desia*, a City of the *Venetians* ; where, for his Money, his Agents were furnished with a great Quantity of Provisions ; but *Scanderbeg* intercepted the Convoy, and sent all to his own Camp, leaving the Sultan to supply himself from his own Dominions, or where else he could.

Amurath, that he might leave no Means unattempted to make himself Master of *Croya*, ordered it to be undermined ; but the Rock on which the City was founded, could not be sufficiently penetrated. He next tried to corrupt the Governor, or raise a Mutiny in the City by the Force of his Bribes ; but being disappointed in both, he was prevailed on to offer Peace, desiring only a small yearly Tribute to save his Honour : But *Scanderbeg* absolutely refusing, he abandoned himself to Despair, tore his white Beard, and cursed his Destiny, that had reserved him to this Shame in his old Age. He would sometimes boast of his former Glory, and reckon over the Battles he had fought, and the Victories he had gained, which would but aggravate his present Miseries. Finding himself near his End, he sent for his Son, and the chief Officers of his Army, to whom he complained bitterly, and with many Tears of his hard Fortune, in being compelled to resign his Breath in an obscure Country, and in the Sight of his Enemy ; and turning towards his Son, intreated him to revenge his Death. After which,
being

being speechless, he struggled for some Time in great Agonies, and then expired. The Sultan's Fate determined the Siege of *Croya*.

His Son, afterwards called MAHOMET *the Great*, tho' he conquer'd two Empires, that of *Constantinople* and that of *Trapezond*, twelve Kingdoms, and five hundred Cities, could never subdue *Epirus*, during the Life of *Scanderbeg*, who amidst so many Dangers, as he had been continually exposed to, by his own Courage and the Malice of his Enemies, died in Peace, a natural Death, being attacked with a Fever, which took him from his afflicted People on the 17th of *January*, 1467, in the 63d Year of his Age.

He died at *Lyssa*, which City, about nine Years after, was taken by the *Turks*, who though they hated him living, with much Reverence took up his Bones; which with great Contention (every one striving for a Part, tho' ever so small) they divided amongst them; and after every one had set his Portion in Silver or Gold, and adorned it with Jewels according to his Fancy or Ability, they superstitiously wore them as sacred Charms or Amulets against Cowardice and ill Fortune.

As to the Person of *Scanderbeg*, he was of a fair Complexion; his Features regular, and his Countenance manly and majestic, so that his Face was perfectly handsome, without the least unbecoming Softness. His Stature was high, his Limbs proportionably large, and exquisitely well made. His Constitution naturally good, was so improved by Temperance and Exercise, that he could bear the extreamest Vicissitudes of Heat and Cold, and the greatest Labour without any apparent Inconveniency.

His

His Strength was wonderful, of which we have in several Authors many surprizing Instances; as his cutting two Men asunder with a single Stroke of his Scymeter; his cleaving a Man at one Blow from Head to Chine; his cutting through Head-pieces of Iron; his killing a wild Boar at one Stroke; and cutting off the Head of a wild and fierce Buffalo at another.

The Virtues and Excellencies of his Mind were visible in every Action of his Life. The following is a remarkable Instance of his forgiving Temper: A Kinsman of his, who had basely betrayed his Counsels, and joined his Enemies the *Turks*, after some Time returned; and with a Halter about his Neck threw himself at his Feet: *Scanderbeg* not only raised him from the Ground and embraced him with great Tenderness, but immediately restored him to his former Command, and Share in his Confidence and Favour. That his Judgment was perfect in his Youth without help of much Experience, we may learn from his Conduct under *Amurath*, and his artful Recovery of his native Dominions: And that Time did not in the least abate the Ardor of his Courage, we have the strongest Proof in his Behaviour when in the Article of Death. It is asserted from the undoubted Evidence of those who served under him, that in his Wars with the *Turks* he killed above three Thousand of them with his own Hands, and that his own Troops were never defeated in any Battle in which he was present.



THE
PROLOGUE,

Designed to be Spoken.

*THE friendless Piece we bring to View this Night,
Hath none but you to do its Merits Right:*

*No Party's form'd to force undue Applause,
Nor fear we Censure, if there is no Cause:
Impartial Judgment is our utmost Claim,
Commend with Justice, or with Justice blame.*

*The bounteous Britons, merciful and brave,
Scorn to insult a Bard who's in his Grave,
Much less to wrong the Widow and Distrest,
By Fortune cross'd, and worldly Cares oppress.*

*To you, the Fair, the Wise, the Good, the Great,
She flies for Shelter from the Storms of Fate,
And gives you this, the only little Store*

Her Shipwreckt Fortune safely brought to Shore.

*The Author of these Scenes, long since at Rest,
Had ev'ry manly Virtue in his Breast.*

*And, what demands the generous Britons Tears,
He sunk, when young, beneath the Weight of Cares,
By that fell Scheme, that ruin'd half the Land:
When robb'd of all, Death lent his friendly Hand,*

P R O L O G U E.

xix

*To save him from that worst of human Woes,
 Which Merit in Distress for ever knows.
 Contempt to Poverty's so straitly ty'd,
 That modest Worth the Union can't divide.
 Happy our Poet then, who dy'd before
 He tasted of that only Ill in store.
 But to his Widow make ye some amends,
 And to his Orphan Play be charitable Friends.
 The Cause of Liberty his Muse inspir'd,
 And by chaste Love her warmest Thoughts were fir'd;
 Here may you see how bravely one Man dar'd,
 When Love and Liberty were to reward;
 No Toils, no Dangers, he could deem too great,
 To gain a Mistress, or preserve the State;
 The noblest Praise the Hero's Deeds can crown,
 Is Love to exalt, and pull Oppression down;
 Such Scanderbeg's, whose gallant Soul, we see,
 Tho' bound by Love, could set his Country free.*



Dra

Dramatis Personæ.

M E N.

SCANDERBEG, *King of Epirus and Albania.*

ARANIT, *an old General.*

THOPIA, } *Christian Princes of Greece, Friends*
URANES, } *and Allies to Scanderbeg.*

AMURATH II, *Sultan of the Turks.*

CHAHASAN, *Son of Amurath.*

ARCHAN, *Prime Vizier.*

ALIBEC, *Bostangi Bassa.*

ACOMAT, *a Bassa.*

ARADIN, *an Eunuch, Friend to Scanderbeg, and
formerly his Tutor in the Seraglio.*

W O M E N.

SELIMANA, *Sultaneſs.*

AMISSA, *Sister to Scanderbeg.*

ARIANISSA, *Daughter to Aranit, Captive to the
Turk.*

Guards, &c.

*Scene CROYA, the Capital of Albania, and Parts
adjacent.*



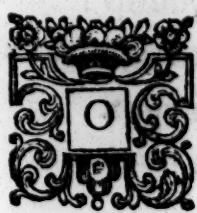
SCANDERBEG:
OR,
LOVE and LIBERTY.
A
TRAGEDY.

ACT I. SCENE I.

A solitary vale near Croya; with a prospect, at a distance, of Sultan AMURATH's Camp.

SCANDERBEG and URANES enter.

URANES.



Glorious Scanderbeg! my royal friend,
Why all this solitude, this silent gloom,
This lonely scene of horror that surrounds us?

What secret grief weighs down thy noble soul?
This dreary vale ill suits the Hero's toils;

B

Not

2 *SCANDERBEG: Or,*

Not thus my Prince was wont to lavish hours
Sacred to deeds immortal, mark'd by fate
To free Albania from eternal slavery.

SCANDERBEG.

Behold me fixt, never to sheath the sword
Till Albany shines forth in all its pristine glory.

URANES.

Revolving years have now brought on the period
To crown our mighty hopes of great events ;
Heav'ns, with what joy your royal father Castriot
And all Epirus heard th' important news,
That you, the source of all our hopes, were born !
Yet oh ! how soon our new-born joys were checkt,
Like early blossoms by a sudden blast !
With what regret, what deep-corroding anguish,
The good old King receiv'd the cruel message,
That Amurath, not yet content with conquest,
Nor the great pledge of your three royal brothers,
Demanded You, our only refuge left,
Sole hope and comfort of your aged fire,
An hostage to secure his barb'rous power !

SCANDERBEG.

Oh ! cease, Uranes, cease the mournful tale ;
The fatal story calls to my remembrance
My brothers murther : dear, unhappy youths !
I'm shock'd—my nature shrinks—my affrighted soul
Shudders with horror at the dreadful thought.
Oh guilty tyrant ! impious royal ruffian !

URANES.

Rather cherish, sir, that aggravating thought ;
And let it rouse your soul to speedy vengeance.

Think

LOVE *and* LIBERTY.

3

Think on the deed, the execrable deed !
 Black with uncommon guilt, and big with horror.
 Not by the sword's or poinard's sudden stroke
 They fell the victims to the tyrant's rage :
 But by slow-working drugs of baleful juice,
 That unperceiv'd spread thro' each vital part,
 Deadly, tho' slow, its dire contagious force.
 See ! a chill horror shake each trembling nerve,
 And fierce convulsive pangs distort the limbs,
 The labouring heart with interrupted pulse
 Feebly drives on the lazy curdling mass.
 Lo ! the dim eyes with ghastly terrors glare,
 And a pale wanness spreads o'er all the face,
 Till long-protracted death at length comes on.

SCANDERBEG.

Trust me, Uranes, justice will not spare
 His monstrous crimes, tho' for a while it sleeps.
 Then envy not the murth'rer's wretched hours,
 This little interval of anxious life,
 Which but reserves him for a mightier vengeance ;
 Nor doubt but heav'n's propitious pow'r will grant
 This injur'd arm shall reach his guilty heart.

URANES.

Yet still th' insatiate tyrant thirsts for blood.
 Your dreaded life and kingdom's swift destruction,
 He burns with rage and envy to behold.
 His mighty pow'r, his hopes of boundless sway,
 The glory of his arms, and all his conquests
 Aw'd by your early dawn of rising greatness.
 And wilt thou now inglorious waste the time,
 Supinely wand'ring thus these lonely wilds,

B 2

And

4 *SCANDERBEG: Or,*

And devious desert tracts? These vales forlorn
Can yield no laurels for the victor's brow.

SCANDERBEG.

Yet this retreat, these solitary shades
Sooth the distracting tortures of my mind:
Where I may mourn and languish out a life
Hangs heavy on me—Ev'n the chearful light,
The day—the gladsome day's enlivening beams,
Great source of joy to every other creature!
To me are irksome—all things seem a pain,
Since Arianissa's absent—she is absent,
Whose presence only could endear them to me.

URANES.

Can Scanderbeg's heroick heart e'er pant
With other warmth, than what from glory flows?
Than what the drum's tumultuous beat inspires,
Or sprightly trumpet's animating sound?

SCANDERBEG.

As when the trumpet's echoing clangor swells,
And the big shouts of charging hosts resound,
My bounding heart leaps with uncommon joy,
And eager springs to share the generous fight:
So, when the image of that lovely maid,
Her fair idea, like a sudden sunshine
Darting thro' gloomy clouds its gilded rays,
Cheers my dejected soul—a tender fondness
Spreads thro' each part, its pleasing anxious force
Glides in each vein, and thrills thro' ev'ry fibre.

URANES.

That heavenly virgin well deserves thy love:
The faithful Aranit's fair captive daughter,

I knew

LOVE *and* LIBERTY.

5

I knew her infant charms, admiring witness'd
Her early bloom, rich with a thousand graces.

SCANDERBEG.

O! she's all charms! a soft enchanting sweetness
Dwells in her eyes, and glows in ev'ry feature.

URANES.

That lovely wretched maid demands thy sword,
Not sighs; thy friends, thy country need thy aid,
Thy speediest aid. Behold yon gaudy camp,
Threat'ning from far! see the gay crescents rise!
Impending tempest, when the fierce barbarian,
E're long, enrag'd, o'er Croya's darken'd plains
Shall pour the deluge of his legions forth;
When frequent at our gates th' insulting foe
Shall urge his proud demands, his haughty threats,
Blocking each avenue —

SCANDERBEG.

Let him advance—draw out his numerous troops,
From his entrenchments under Croya's walls;
Give me but room enough to wield a sabre,
I'll hew a passage thro' the lives of thousands,
Shall lead to conquest, liberty, and glory —
Yet, for a while I would indulge my sorrows,
And sacrifice a few, few anxious moments
To the dear absent partner of my soul.

URANES.

Where did you leave the beauteous Arianissa,
When from the tyrant's pow'r you forc'd your way?
Illustrious fugitive!

SCANDERBEG.

In the Seraglio at Adrianople —

B 3

Ev'n

6 *SCANDERBEG: Or,*
Ev'n in the tyrant's hands, compell'd to hear
His irksome tale of love; but now the war
Demands his absence from her.

URANES.

And can'st thou think, my Prince, th' enamour'd Sultan
Wou'd leave behind the treasure of his soul?
Court voluntary absence, fond to sigh
With anguish unconstrain'd, and needless woe,
Wilfully wretched? Rather with her presence,
Her charms, to sooth the rugged toils of war,
He forc'd her to the field, reluctant, with him.
Ev'n now perhaps, in yonder hostile tents,
'Tir'd with his nauseous love, and loath'd address,
She counts the tedious hours, the slow-pac'd moments,
Incessant pines with anxious expectation
For the blest minute of thy wish'd return,
And weeps and mourns her Scanderbeg's delay:
From whose victorious arm, alone, she dates
Her only hopes of rescue.

SCANDERBEG.

O! were I sure to find that charming maid,
Gaze on the lustre of that beauteous form,
Drink in th' enchanting accents of her voice,
That flow like musick in melodious notes;
I'd rush impetuous on the tyrant's camp,
Like torrents from the steepy mountain's top,
Thro' his throng'd legions force resistless way,
And bear her singly off, a glorious prize!
—But, ha! from whence that groan, that dying groan?
—Another yet with feeble fault'ring sound,
Faint and half utter'd, seems to reach mine ears.

URA-

LOVE *and* LIBERTY.

7

URANES.

From yonder aged trunks methought the sound
Seem'd to arise.

SCANDERBEG.

Some in distress, perhaps,
Demand our speedy aid ; haste, let's advance.

[*Advancing discovers Aradin wounded.*]

URANES.

O dismal fight ! Behold a murther'd wretch,
Lies welt'ring in his gore, and seems expiring.

SCANDERBEG.

O woeful fight indeed ! My faithful eunuch !
My friend, th' instructor of my early youth,
O Aradin ! speak, if thou can'st declare,
Say, I conjure thee, from whence this deed ?

ARADIN.

—— Ah Scanderbeg ! ——

O Amu-rath ! — O — Arian-issa ?

SCANDERBEG.

What mean those sounds ? O names but too well known !
My much-lov'd Aradin, O ! speak, say on —
But, lo ! he's dead. His last expiring breath
Could only gasp—O Amurath ! O Arianissa !
Millions of anxious doubts perplex my mind,
Lost in an endless labyrinth of woe,
And all bewilder'd in a maze of errors ;
A flood of different passions breaking on me,
Bear down, with sudden gush, the mounds of reason.
O should the tyrant ! — O ! Uranes, should he,
Eager with love, impatient with desire,
Rush uncontroll'd on the defenceless maid,

B 4

Like

8 SCANDERBEG: Or,

Like savage tigers on their trembling prey! —
O! thought distracting! Now perhaps, ev'n now
Th' affrighted virgin sues in vain for pity:
Now floods of tears burst from her lovely eyes,
And streaming fall in torrents to the ground:
Now her dire shrieks the vales and rocks repeat;
Dreadfully echoing to the doleful sound,
Yet unavailing —

URANES.

Perplex not thus, my Prince, thy troubled mind;
Nor add to real ills, by doubtful fears,
Imaginary griefs and fancied woes.
Perhaps the feeble Aradin yet lives,
And the weak lamp of life, not quite extinct,
Tho' dying and exhausted, may revive
Its sinking flame, and yield a short-liv'd blaze;
By him inform'd, thy doubts and fears may cease,
And vanish all like mists before the sun.

[Examining the body.]

Life's vapour's fled; behold, the stiff'ning limbs,
Rigid in death grow cold and motionless!

[Discovers a letter about him.]

But, lo, a folded paper — This may disclose,
What hasty death prevented.

SCANDERBEG.

Open and read it strait — my flutt'ring heart
Beats quick with anxious joy; while hope and fear
With doubtful conflict struggling in my breast,
Distract me with suspense, and quite o'erpow'r me —
Why stand'st thou silent thus, and fixt in grief?
Instant declare the cause.

URANES.

LOVE *and* LIBERTY.

9

URANES.

O! spare the dismal task—I cannot speak it.

SCANDERBEG.

Hath she then yielded? hath that godlike maid
Broke all her sacred oaths, her solemn vows?
O faithless! O forsworn! O perjur'd! —

URANES.

Not so.

SCANDERBEG.

O! no— how could my troubled mind suggest,
Injurious, such a thought? No — sacred truth
Dwells in her soul, innate — Yet lawless pow'r,
And brutal force — O! all my fears were just.
No longer rack my soul with dread suspense.
My fears distract me: O! denounce at once
What e'er it be, give me to know my doom.

URANES.

O! Scanderbeg, now man thy soul with all its firmness,
And call up all thy courage to thine aid.

SCANDERBEG.

I'll stand the shock—but may not fate allow
Redress, or vengeance? — I conjure you speak,
Declare the dread contents.

[Uranes reads the letter.

URANES.

Then, thus— *To ORCHAN, Grand Vizier.*
My love at last gives place to rage. Go, Orchan,
Go, let the ungrateful Arianissa fall
A sacrifice t' appease our just revenge,
For having made me sigh so long in vain;

The

10 SCANDERBEG: Or,
*The remnant of my flame her blood shall quench.
These our commands are absolute.*

AMURATH.

SCANDERBEG.

O horrid monster! Execrable villain!

Vengeance ———

Vengeance! I'll seize the tyrant 'midst his camp.

*[Scanderbeg drawing, and offering to run to-
wards the enemy's camp, Uranes stays him.]*

Thro' thousands and thro' millions seize the ruffian;
Seize, tear him, rend him, drag him, headlong drag him
To dungeons, tortures, racks ——— O Aranit!

Enter ARANIT.

O hoary, venerable, wretched parent!
Unhappy father! tho' that name's no more:
No more th' endearing sound shall charm thine ear;
That was so late the comfort of thine age,
That wont ere while to soften other woes,
Solace thy griefs, and sooth thine every care —
For then, tho' captive, still thou had'st a daughter.

ARANIT.

What means my Prince?

SCANDERBEG:

O hapless Aranit! how wilt thou bear the load,
The tempest of distress that presses on thee?
How wilt thou bear th' unutterable deed?
O! let me hide it ever—— ever from thee.

ARANIT.

My soul forebodes some dreadful, sad event.
Father--that name's no more---thou had'st a daughter!
O hea-

LOVE *and* LIBERTY.

II

O heavens preserve her life ! yet (oh !) unfold,
Speak, I conjure thee, speak the fatal cause,
And ease the pangs of doubt that rack my soul.

SCANDERBEG.

The story is too dreadful to be told ——
That paper—— Yet, oh ! let me still conceal it.

URANES.

That paper —— [*delivering the letter.*]

Behold th' ill-fated bearer ——

The murther'd Aradin — by whom's unknown.

[*Aranit reading, starts, trembles, and at
last dropping the paper, stands a while
fixt with grief.*]

ARANIT.

O my dear Arianissa ! O my daughter !
O ! art thou dead, my child ? my only child !
Dead ! murther'd ! O my child ! my child !

SCANDERBEG.

Poor, good, old man ! thy sad affliction checkt
The swelling tide of rage that overflow'd me ;
And now relenting grief, despair and anguish,
Low-ebbing sink me to the depth of woe.
O Arianissa ! where art thou ? O my soul !
Joy of my life ! O ! thou art now no more ——
And art thou dead ? art thou then gone for ever ?
And dy'st thou unreveng'd ? --No, let me in upon him--

URANES.

O ! moderate thy too impetuous rage,
Distrest, heroick youth !

SCANDERBEG.

Shall the black deed pass unreveng'd ? — a deed
That

12 SCANDERBEG: Or,

That hardy, hireling ruffians, bred to slaughter,
Inur'd to blood, and disciplin'd to kill,
Would startle but to think on — Deep I'll plunge,
Deep in his guilty breast th' avenging poinard;
Rive out his savage heart; triumphant bear it
Quivering and panting on the bloody point,
All foul and reeking in its own black gore.

ARANIT.

Just is thy wrath, and righteous is thy vengeance;
But, O! expose not thus by rash attempts,
A life so precious to thy country's safety.
Thy forces now in arms, tho' much inferior
To the proud Sultan's numerous host, but wait
The signal giv'n to rush upon the foe,
Unanimous; and brave his utmost pow'r:
Then lead embattled on thy faithful troops,
Firm to the charge, and pour forth all thy war.

SCANDERBEG.

Thy counsels ever shall be dear unto me,
Thou best of friends! and, O! had fate allow'd
A more endearing title! —

ARANIT.

How shall I e'er repay thy gen'rous love?

• URANES.

At length give way to hope —
Perhaps the Sultan's order's not perform'd;
And Arianissa lives: for sure just heav'n
Could ne'er permit a deed so barbarous.

SCANDERBEG.

Do'st thou not see each day, what horrid crimes
Pollute mankind? when scarce a transient hour,

Or

Or short-liv'd moment fleets, unmark'd with guilt,
Unstain'd with crimes of deepest, blackest dye.
These heav'n's all-seeing eye beholding suffers,
Permits the truculent ruffian's dreadful purpose,
Nor interposing stays the murth'rer's blow,
Coercive ; but recording marks the deed.

ARANIT.

Thy sentiments, O Prince !
Are just and noble as thy godlike soul——
If Arianissa lives, O heav'ns ! the thought
Transports my very soul. Those cruel orders
But too well speak the tyrant's savage temper,
Threat'ning each hour, as his precarious will
Swells with the sudden gusts of wayward passions.
But if those dreadful orders are obey'd,
O how shall I support that thought ? her blood
Calls loud for speedy vengeance ——

SCANDERBEG.

Yes, Arianissa, yes, O lovely victim !
Thy blood shall be reveng'd : each precious drop
Repaid with torrents —— Go, Uranes, go
Bid the loud trumpet sound to instant battle.
Summons our warlike youth ; bid all attend,
And follow me this day to conquer.

ARANIT.

Glorious resolution !
All shall attend, decrepid age shall feel
Returning youth and vigour at the call ;
This feeble arm shall bear the pond'rous shield,
And wield the massive sword ——

SCAN-

14 *SCANDERBEG: Or,*

SCANDERBEG.

Stay Uranes,

For lo! I see a party of our troops
Upon the scout, not far; command they bear
The body of unhappy Aradin to Croya,
And let it be interr'd with all the honours
Become our friend; all he can now receive.

ARANIT.

Anxious for thy safety, with those troops
I came out to seek thee, and all Croya waits
Impatient thy return —

SCANDERBEG.

Let us return, and then prepare for battle:
Love, honour, justice, liberty, revenge,
All call aloud, and spur us on to victory.

[*Exeunt.*]

*SCENE changes to an apartment in the palace
of Croya.*

Enter THOPIA and AMISSA.

AMISSA.

O Prince! a dreadful horror dwells about us,
And ev'ry fatal moment teems with fears.
While instant thus the savage haughty foe
Displays his numerous host within our view,
Threat'ning destruction; like rav'ning wolves
O'er folded flocks, that wait their destin'd prey.

THOPIA.

Cease, fair Amissa, lovely, tender maid,
Forbear to damp the joys thy presence yields.

My

My soul can know no fears, thus blest with thee :
Thus freely gazing on thine every charm,
Unrival'd, uncontroul'd, since now return'd,
'Tis giv'n me thus to breathe my constant vows :
Embracing, thus to sigh away my soul
In tender transports on thy snowy bosom,
And languish with excess of joy ——

AMISSA.

Believe me, Thopia, till thy wish'd return
My soul could taste no bliss ; heav'n only knows
What dread, what anxious fears possess'd my mind ;
With what reluctant grief I forc'd thee from me,
To fly for refuge from my father's court,
When all enrag'd he vow'd thy precious life
A victim to his favourite Balsa's fate.
Who by his will was destin'd to my arms,
Detested choice ! Yet oh ! how oft I wish'd
For thy dear safety, threat'ned by that deed
Thy valour had forborn ——

THOPIA.

He justly fell a victim to my sword
In honourable combat ; and since heav'n
Hath so ordain'd, thy father now is dead,
Whose loss, for thy dear sake, I yet must mourn ;
Now, after tedious years of hopeless life,
Consent at length to crown our happy days,
And give a loose to bliss.

AMISSA.

Talk not, alas ! O Prince ! of joy or bliss.
No joy, no bliss these mournful days allow ;
When liberty, when life, when all's precarious ;

I

And

My

16 *SCANDERBEG: Or,*
And ruin hovers o'er each dreadful moment.

THOPIA.

Thy royal brother shall protect his friends,
Th' heroick Scanderbeg shall save his country,
And banish ev'ry fear. To him we owe
Albania's rescued diadem, that now
The victor's brow adorns; his conqu'ring sword
Oppos'd the torrent of the tyrant's power,
And broke its force, as guardian rocks withstand
The stormy ocean's rage—Thrice hath he quail'd
Three powerful Bashaws, chosen to the charge,
With crowded armies fenc'd—his very name,
Like sudden thunder, spreads a terror round him.

AMISSA.

Ha! what alarm, what dreadful sound of war?—
O!—if the foe, unguarded, should surprize—

[Trumpets sound.]

THOPIA.

Quick, let me haste to learn the sudden cause,
To aid our friends and share the common danger.
Adieu, O charming maid! one dear embrace
Will animate my soul, and edge my sword.

[Exit.]

AMISSA.

Succeffive fears
Croud on each other, as the rolling waves
Dash on the shore. Volfava, wretched mother!
Thee grief destroy'd, and grief will end Amissa—

[Trumpets.]

Hark, the dire trumpets sound again to war.
O Thopia! matchless youth! heaven protect

Thy

Thy precious life—Again—they march—my soul

[A march beat at a distance.]

No longer can support th' uncertain fear,

This anxious dread of ills. O let me fly

To know and share their fate.

[Exit.]

[The march continues beating as approaching.]

SCENE changes to a Plain before the walls
of Croya.

Enter SCANDERBEG, ARANIT, URANES, THOPIA,
as at the head of the army. Drums, trumpets, &c.

SCANDERBEG.

Here stay your march, my friends the brave Albanians,
Or natives of Epirus' warlike realms :

Attend a while, till I declare the cause,

Th' important cause, that calls you now to battle.

Behold yon threat'ning camp; the daring foe

Too long already arrogantly vain,

By our delay, hath triumph'd o'er your valour ;

But now (O horror !

O ! unexampled scene of dreadful guilt !)

The murther'd Arianissa asks your swords,

Implores your vengeance on th' inhuman ruffian ;

Your country, wives, and children claim your arms ;

Their lives and liberties implore your aid——

Should the fell tyrant—should the savage foe

Prevail—O ! think, my friends, what fate,

What dire distress attends your ravag'd country.

The destin'd prey of fierce-devouring flames !

See all your buildings, palaces and temples

C

Rush

Thy

18 *SCANDERBEG: Or,*

Rush to the ground, a ruinous heap of rubbish;
The glowing embers reeking with the blood
Of slaughter'd citizens——See the hoary father
In vain beseeching—see the ravish'd virgin
Murther'd before his face—the suckling infant
With harmless smiles in vain implores for pity.
O! dismal scene! let me then spare the rest,
Which yet your ready valour may prevent—
Behold, my friends, your city now behind us,
Whose walls contain all you hold dear in life;
We've pass'd the utmost limits of her gates;
Behold—they close—they're shut—re-ent'rance
For ever barr'd, but to the conqueror——
Whom that shall be, our swords must now decide.

URANES.

Heroick chief!

Where'er thou lead'st we are resolv'd to follow,
To victory or death. There lies a wood,
Reaching from Croya to the adverse camp,
That, winding round, opens upon their rear,
Thro' which we may conceal our march; then break
With unexpected force on th' enemy.
It only asks a short delay, and labour,
To clear a passage; so shall we better match
Th' unequal force of their superior numbers.

SCANDERBEG.

Conduct in war, no less than brav'ry profits:
So let us march. Then rushing from our coverts,
Pour like an inundation on the foe.

So sulph'rous vapours hold their silent roads,
Thro' the deep caverns of their dark abodes,
Preparing vengeance, by heaven's high commands,
To guilty cities and devoted lands :

Then, big with fate, earth's lab'ring entrails cleave,
Shake the firm rocks, and woody mountains heave ;
Whole cities from their deep foundations tear,
While trembling crowds, aghast, with wild despair, }
Involv'd at once, the sudden ruin share.

[Drums, trumpets sounding, they march.

End of the FIRST ACT.



A C T II.

SCENE *before the royal pavilion in the Ottoman camp.*

Enter SULTAN AMURATH, the chief officers of the army, guards, &c.

AMURATH.

NOW shake, imperious Croya ; shake throughout
Thy deep foundations ; lower yon lofty spires :
No more the sun shall gild thy gaudy towers ;
To thee in vain to-morrow's dawn shall rise
Obscur'd as night ; involv'd in dusky wreaths
Of thick redoubling smoke.—Then know, proud
city,

C 2

When

20 SCANDERBEG : Or,

When thro' thy spacious streets th' affrighted crowds
Trembling shall gaze, and from the dreadful flames
Hast'ning, in vain, a short-liv'd refuge find,
To meet th' avenging sword.—Then know thy
crimes ;

Then mourn ; tho' then too late, thou too proud
traytor,

Rebellious fugitive ! Thou, Scanderbeg, shalt know
The terror of our wrath ; shall feel the weight
Of our dread ire incens'd.—Go, Mahomet,
Ye brave commanders go ; prepare our troops,
Draw out our choicest bands, bid them be ready
This day to storm the town.—

AMURATH alone.

O rage of love ! to what a depth of guilt
And horror hast thou plung'd my tortur'd soul !
—Murder her !——barbarous deed !——

Could I, relentless, doom thine early beauties,
Thou lovely innocent ?—Yet now no more
The haughty, proud ingrate, shall slight my vows ;
No more disdain my love, no more can scorn.
O that she could ! Oh, I would bear it all ;
Joy in her frowns !—But now, alas ! I fear
Too late I have recall'd the cruel sentence,
And she is now no more.—The messenger
Not yet return'd—not yet—Why such delay ?
What can this mean ? O ! what but all I fear ?

Enter messenger.

Hah ! speak, say quick——

Our orders came too late—and——

Durst thou delay ? when my repose, my life,

My

My eternal happiness—

MESSENGER.

The Vizier hath receiv'd no orders :
The messenger could not be found, till searching
That way I heard he went, I found him
Murder'd—by Aradin, as is suppos'd, since he
Is fled; nor staid I, but with speed
Hasted to acquaint your majesty, and know
Your royal pleasure——.

AMURATH.

'Tis well, I'm satisfy'd—Enquire no farther :
No matter how he died, since by that chance
She lives, and I am blest.—Go, then, give orders
That Arianissa strait be hither brought.
Bid softest musick play; let harmony
Attend her entrance. *[Exit messenger.]*
Musick's a friend to love and soft desires. *[Going.]*

Enter SELIMANA.

SELIMANA.

—Why starts the Sultan?
Does Selimana's presence so surprize?
Is then this form, this once-lov'd form, now grown
So strange to Amurath? whose longing soul,
With eager wishes, with impatient transport,
Was wont ere while to wait my each approach;
Then with endearing blame, with fond complaints,
Accuse my fancy'd stay.

AMURATH.

——Unkindly done,
Fair Selimana, thus to doubt my love;
But only for a sudden slight surprize,

22 SCANDERBEG: Or,

Thy unexpected presence caus'd.—

SELIMANA.

—Not such surprize,

Such cold regard, dwelt in thy ravish'd looks,
When thy desiring eyes, with fond delight,
With eager transports, hasten'd to meet mine
With equal fierceness glow ;—but Selimana
Hath now no power to charm.—

AMURATH.

Unjust complaint ! Art thou not still
Partner in all the honours of my throne,
My Sultaneſs ?

SELIMANA.

—O pageant honours !

Imaginary title !—Take, resume
The tinsel pomp, these gay imperial robes,
These glitt'ring gems :—Their tarnish'd splendor's
gone,

Their lustre faded, since thy heart's estrang'd,
Let Arianissa now enjoy those trifles,
The trophies of her conquest.—

AMURATH.

Fond jealousy !

Whom e'er I deign, with sudden passion fir'd,
To take to my embrace—yet Selimana
Reigns in my heart alone, my best lov'd :
But as affairs of great importance now
Demand my due attention and regard,
Retire, my Sultaneſs.—

SELIMANA.

Yes, Sultan, yes ;

I shall

I shall obey your orders, and withdraw;
But let the object of thy new desire
Beware.

[Exit.

[AMURATH goes into the tent.

[Symphony of soft musick playing.]

Enter ARIANISSA attended.

ARIANISSA.

O tasteless harmony!
Enchanting, fatal, false, deluding sounds!
In vain, alas! ye'd sooth my wounded mind:
My soul is all untun'd, each softer thought
Depress'd with grief, with doubts, with anxious fears,
And discord reigns throughout.—O Scanderbeg!
Could I again behold thy godlike form;
Again with conscious joy, with silent transport,
Dwell on th' endearing accents of thy tongue;
That, that might charm indeed—

[Musick plays again.

Enter AMURATH.

AMURATH.

O Arianissa! lovely, charming maid!
Behold a monarch sighing at your feet.
Aw'd by thy presence, I forget the pomp,
And all the splendid honours of a crown:
No more ambition fires my love-sick soul.
Take, O ye fond aspiring slaves to greatness,
These so much envy'd trifles that I wear;
Take all, and give but to my longing arms,
To my fond heart, the lovely cruel charmer;
No higher should my ravish'd soul aspire:
Content, I'd wish no more.—O amiable fair!

24 *SCANDERBEG: Or,*

Why dwells that cold indifference on thy brow?
Why with averted looks, with down-cast eyes,
Disdainful do'st thou seem to shun my presence,
As with aversion, but constrain'd to bear it?

ARIANISSA.

—Royal Sir,

Your presence claims respect; and awful distance
Becomes me best, who always shall preserve
The due regard I ought——

AMURATH.

Respect and awful distance only suit
With strangers and superiors, not with me
From thee, thou charming empress of my heart!
When I approach thee, I lay by the monarch—
With thee I'm not thy Sultan, but thy slave;
Whose happiness on thee alone depends:
Then give me not respect, but tender love,
And bless me with thy smiles.

ARIANISSA.

Why condescends the sovereign of the world,
Why stoops the mighty Sultan's lofty soul,
Thus to debase the royal dignity?
To prostitute the great illustrious race
Of Ottoman, to woo a captive maid?
Wretched, forlorn—to supplicate his slave,
Whose utmost wish can but aspire to hope
Her conqu'ror's gracious favour and indulgence;
Not think of love——

AMURATH.

Why not of love? My soul knows no ambition,
But to admire, sigh, languish for thy love;

Thy

Thy love's my crown, my dignity, my bliss :
Thy charms, fair excellence, might captivate
Ev'n angels to adore.—Our prophet's self
Might quit th' immortal bloom of heavenly beauties,
Meet all perfections, reap celestial joys,
Imparadis'd within thine arms.—

ARIANISSA.

O cease, forbear to me, with wild profusion,
To lavish flatt'ry thus ; the feeble charms
Of Arianissa, sure, may well be spar'd,
Neglected, and o'er-look'd, amid the blaze
Of num'rous beauties that adorn the court
Of happy Amurath. Like some mean flower,
The native of the field, to a fair garden,
Among the richer store by chance transplanted,
Let me unheeded fade.

AMURATH.

—No, rather flourish ;
And with variety of sweets display
Thy beauties round, and ravish ev'ry sense,
The choicest product of some happy clime,
Pride of the flow'ry bed, th' admir'd delight
Of ev'ry eye.—Believe me, O thou fairest !
All others charms, tho' bright, compar'd to thine,
Like the dim glimm'ring taper's sick'ning rays,
Fade at the dazzling sun-shine of thy beauties.

ARIANISSA.

O ! spare to me
This high, romantic eloquence of love :
Whole crowds of beauties wait upon thy smiles ;
This am'rous rhetoric will to them be welcome,

But

Thy

26 SCANDERBEG: Or,

But lost to me.

AMURATH.

But lost to thee!—Still wilt thou, then, refuse
My tender love, and triumph in my pain?
Inexorable Fair One!

ARIANISSA.

With greedy, ravish'd ears
They'll listen to thy love; with forward charms,
With kind embraces meet thine am'rous flames.

AMURATH.

I scorn them all for thee.

ARIANISSA.

—The beauteous Sultaneſs,
Fair Selimana, whose superior charms
Th' admiring world acknowledges, may claim
Thy tenderest regard. Continue, then,
To bless her with thy love. Forbear to me
Fruitless addresseſs.

AMURATH.

Thou imperious captive!
Did not my doating heart ev'n yet retain
A foolish fondness for thee, thou these taunts
Not unchastiz'd should'st utter;—but beware
Our just resentment:—Dread to urge our patience
Too far;—and learn obedience to our will,
Or know—— [Going, the Sultaneſs enters.

SELIMANA.

Stay, Sultan, stay.

[Exit Amurath.

—He's gone.

Perfidious man! was it for this he swore
None e'er should rival Selimana's charms?

—No

—No more—'tis pass'd ; and you, O Arianissa !
Are you, O faithless maid ! the fatal cause
Who thus bereave, thus rob me of his love,
And triumph in the spoils ?

ARIANISSA.

Unjustly, madam, you accuse me ;—for
Did not your headstrong passion blind your sense,
Each circumstance would speak how much you wrong
me.

Might not his air, his mien, his ev'ry feature,
Th' inkindled rage that sparkled in his eyes,
His words unfinish'd, and abrupt departure,
All, all, might speak how causeless is your blame ;
How little welcome his unwish'd address
Hath met from me. —

SELIMANA.

Yes, artful and ambitious maid, perhaps
You scorn the prize, yet glory in the conquest.
The Sultan's love may charm thy aspiring soul,
And gratify thy pride ; tho' the aged Amurath
Appears no lover fit for thy embrace ;
While Scanderbeg, in all the bloom of youth,
With ev'ry graceful charm of manly beauty,
Engages all thy thoughts, transports thy soul,
And takes up ev'ry wish.

ARIANISSA.

If such perfections
Adorn the charming hero, is't a crime
To love such worth, when yet no tie forbids ?
And why should Selimana, whose each thought
Should center in the Sultan's love, resent

With

—No

28 *SCANDERBEG: Or,*

With so much jealousy a blameless passion?

SELIMANA.

False and ungrateful Arianissa,
Do'st thou insult a weakness I betray'd,
In confidence of friendship?—Well thou know'st,
Too well, the fatal cause of my resentment:
Thou know'st my folly all, thou know'st I love—
I doat, I languish, die for Scanderbeg.
That day, that fatal day for my repose,
When o'er the Tartar prince, that early hero
In single combat gain'd th' amazing conquest,
I saw and lov'd; ev'n from that hour I languish'd.
That ev'ning in the verdant grove, when only
The conscious moon, and thou, O faithless maid!
Were witness to our talk, I open'd all
My secret thoughts, betray'd my inmost soul,
And to thy trust reveal'd the new-born passion:
While you conceal'd a treach'rous, hidden flame,
The better to supplant thy unwary rival,
And triumph o'er my weakness.—

ARIANISSA.

Can you blame me?
If, anxious for your quiet, I conceal'd
Th' ungrateful secret from you, which I knew
Must prove destructive both to your repose,
And our friendship; nor did I seek the trust.

SELIMANA.

No, I confess, indeed, you sought it not.
My too unwary, undesigning heart,
Prevented your desire; yet you could sooth,
With sympathizing, soft, endearing words,

My

My love-sick soul ; till, lost in tender transports,
 Insensibly you drew me on to tell
 The pleasing tale, and shar'd my ev'ry thought ;
 Yet still with artful wiles conceal your passion,
 Anxious for my repose. False and perfidious !
 Hast thou not undermin'd, deceiv'd me, robb'd me
 In all my soul holds dear, the Sultan's love,
 And Scanderbeg ? — Confusion — yet I scorn
 Thy treach'rous arts. — Revenge — I vow revenge.

[Exit

Enter CHAHASAN.

CHAHASAN.

Pardon th' intrusion, beauteous Arianissa !
 I would not lose this long-sought opportunity.
 With dang'rous difficulty I obtain
 Admission to your presence, tho' therein
 My happiness consists. — I love you more
 Than honour, empire — more than life itself.
 Hourly I languish ; long I have born the pangs
 Of love unpity'd. — Let me, then, implore
 At length some mark, some smallest mark of favour,
 To ease the anguish of a wounded heart,
 And give my tortur'd soul a glimpse of hope. —

ARIANISSA.

Prince Chahasan, it would but ill become me
 To give you flatt'ring hopes, delusive marks
 Of favours which I cannot grant.

CHAHASAN.

—— Too well I know
 Your heart's engag'd already. Scanderbeg,
 That happy Prince, he loves, and is lov'd :

His

30 SCANDERBEG : Or,

His worth I must acknowledge, tho' my rival,
And now our foe declar'd ; yet, as he was
My friend, I still esteem him ; nor would aim
To rival him in any thing but you.——

ARIANISSA.

Prince, I must beg you to forbear ; I would not
Basely betray you to your father's wrath,
Yet, should he be inform'd, you know your danger:
I, therefore, must conjure you to retire.

CHAHASAN.

No threaten'd dangers, nor no father's wrath,
No frowns of monarchs, nor impending death,
But your commands alone, could make me leave you.
Yet know, O charming, lovely, cruel maid !
If you relent not, I must die.— [Exit Chahasan.

ARIANISSA.

Wretched Arianissa !
Thus doom'd to hear incessant tales of love ;
Yet barr'd from all my love could wish to hear !
But heark, the Sultan comes. [Exit Arianissa.

*Enter AMURATH, ALIBEC, and Officers following,
marching thro' the Wood.*

ALIBEC.

Our out-guards,
Thro' th' op'nings of the trees, by chance espy'd
Their glitt'ring arms ; then scouting nearer, view'd
On the wood-side, that opens on our camp,
Their troops advanc'd, collecting their main force
Where Scanderbeg himself in front appear'd,
Forming th' array, impatient for th' attack.

AMU-

LOVE *and* LIBERTY.

31

AMURATH.

'Tis well ; they have prevented our designs—
 Let's meet them, then.—Command our chosen bands,
 Appointed for the storm, t' advance this instant,
 Firm to receive their onset, on the plain
 Behind our camp, fronting their treach'rous ambush.
 Our self in person there will lead them on ;—
 Give that presumptuous rebel then to know
 The force of our puissant arm, and learn allegiance.
 So Jove, when rebel Titans vainly strove,
 With impious aim, to storm the realms above,
 Unmov'd beheld Pelion on Ossa rise,
 To scale th' eternal ramparts of the skies ;
 'Till he at once th' avenging thunder hurl'd,
 And to subjection aw'd the trembling world.

[*Exeunt.*

End of the SECOND A C T.



A C T III.

S C E N E, SCANDERBEG's *Camp.*

Enter THOPIA, URANES, *chief Officers.*

THOPIA.

U Ranes, hail !

URANES.

Thopia, all hail ! Hail to th' auspicious day !
 Let haughty Amurath at length now know,

Impe-

32 SCANDERBEG: Or,

Imperial, free-born Croya scorns to hold
A tributary power, disdains to bear
Precarious sway, and delegated rule.

THOPIA.

With what a dread career did Scanderbeg
Fly thro' their crouded ranks? swift as the shaft
Flies wing'd with speed thro' the soft yielding air;
Or the quick light'ning's nimble glance shoots forth:
They, thro' their thick-embattled host, that far
Stretch'd over all the wide-extended plain,
With wild and universal rout fled vanquish'd.

URANES.

Not otherwise than as I oft have seen
A spacious field of corn, that proudly rear'd
Its stately bearded ears erect, and stood
Unmov'd in thick-sown furrows, till anon
A tempest sudden rising, onward drives
Its rage impetuous: strait the feeble stalks,
In one continued wave declining bend
Their sinking heads, and yield before the storm:
So Scanderbeg rush'd on, and so the foe
Beneath him sunk: thousands in vain oppos'd,
In crouded multitudes, their numerous aid,
To stay the course of his victorious arms.
Embattled squadrons, routed and dismay'd,
Fell numberless in heaps, like leaves in autumn
Stript by a furious blast. [Flourish of trumpets.
But hark! the victor comes.

Enter

Enter SCANDERBEG attended.

THOPIA.

Hail, mighty conqueror!

URANES.

Illustrious Scanderbeg, all hail!

SCANDERBEG.

—Joy to our Friends,

The worthy partners of our toils and glory.

THOPIA.

No longer let the haughty Sultan boast
His puissant prowess; but confess to fear;
Since foremost, when in front with furious speed,
Elate with pride, and glorying in his strength,
Tow'ring in full career he onward came,
Yet shunn'd thy sword, ingloriously retreating,
Ignobly fled to distant scenes of battle,
Evading thy pursuit.

SCANDERBEG.

—I less regret

That he escap'd my sword, since there he met
The vigour of thine arm, heroic youth.
I saw the valiant Thopia then press on
Undaunted, and with noble ardour fir'd,
Rush thro' the thickest terrors of the fight,
To meet his utmost rage—when opposite
At length advanc'd, I saw thy threat'ning sword
Brandish'd aloft, its blazing circles wave,
Aiming a noble stroke, fit to decide
The fate of empire; and he then had fallen
Beneath its force, but that his num'rous guards,
Anxious, that instant interposing aid,

D

Pour'd

34 *SCANDERBEG: Or,*
Pour'd in on every side.—But, oh my friends!
The faithful Aranit's uncertain fate,
Damps all my joy, and clouds the face of triumph,
I fear he's slain or captive—have ye search'd
Among the mangled heaps of dead, that strow
Yon field of slaughter?—

OFFICER.

—With exactest care
Examin'd all; but Aranit appears not.
Doubtless he's taken captive; for I saw,
As now I well remember, when the fight
Rag'd at full height, amid the hottest scenes
Of deadly slaughter, he regardless rush'd,
Piercing the center of their battle, till
Encompass'd with succeeding foes. What after
Ensu'd, escap'd our notice.

Enter SOLDIER.

SOLDIER.

Royal sir,
Examining the prisoners, we now learn,
That Aranit is taken captive by the foe.—

SCANDERBEG.

Thank heav'n he lives; but, O my friends! our triumphs,
Th' advantage of our victory's but small,
Purchas'd so dear, bought with so great a loss.
The damage by the slain sustain'd, the Sultan
Can soon with ease repair, and knows, no doubt,
Too well, the worth and value of his prize.
But haste, my friends, let's fly to rescue him,
And bear him from the tyrant's lawless power;
Who knows what rage and malice may inspire?

O Aria-

O Arianissa ! what may we not expect
From cruelty like his? By heav'n I swear,
Nor ease, nor food, nor sleep shall cease my toil,
Till I have rescu'd thee, O Aranit.—

Enter a SENTINEL.

SENTINEL.

A captive Bashaw
Desires admittance to your royal presence.

SCANDERBEG.

Bid him enter.

Enter BASHAW.

My friend, the illustrious Acomat !
Thy liberty is thine ; but speak, inform me,
Assure me of my woes, confirm my grief
In Arianissa's death.—

ACOMAT.

She lives,
And now is in the Sultan's camp.

SCANDERBEG.

—O Acomat !
Thou wert my friend, with thee my life was safe,
When Amurath enrag'd sought after me :
In thee I could confide in any thing
But this : O flatter not my grief, I've seen
The Sultan's barb'rous sentence for her death,
Found on the murther'd Aradin.

ACOMAT.

—I thought
That Eunuch had been here with you ; for he
O'erhearing Amurath's designs, pursued,
Fought, kill'd the messenger, the letter seiz'd,

D 2

And

O Aria-

36 **SCANDERBEG: Or,**

And fled to give you notice. Alibecy !
No doubt observing, follow'd Aradin,
And murther'd him ; but be assur'd, my lord,
That Arianiffa lives.

SCANDERBEG.

Transporting news !—but let's retire, my friends,
Prepare for the attack : victory now
Will doubly blefs me.— [Exeunt.

SCENE changes to the Sultan's camp.

Enter AMURATH, with ARANIT brought in prisoner.

AMURATH.
Aranit,
Behold thou'rt vanquish'd ; forc'd to stoop beneath
Our pow'r, and own a conqueror.

ARANIT.

Imperious Sultan !
Well do'st thou shew the weakness of thy soul,
Who boastest thus th' uncertain chance of war.
Doubtless egregiously fame, and ample spoils
Thou and thy numerous army hath atchiev'd,
Who lead'st in triumph, captive to thy valour,
One hoary victim.

AMURATH.

No more :—
I meant to offer thee, on conditions,
Thy life and liberty.—

ARANIT.

What can I hope from thee,
Inhuman Amurath, whose cruelty

Hath

Hath sacrific'd my child, my Arianissa?

AMURATH.

Hold, Aranit, forbear, thy daughter lives,
Thy Arianissa lives.

ARANIT.

Transporting sounds!

AMURATH.

She lives, but not to me; th' hard-hearted maid
Is dead to me, inexorably cruel,
Deaf to my sighs, my vows, my tender love.

O Aranit, I love—adore her—I want words
T' express the boundless passion I have for her.

Grant me thy aid: Behold me suppliant to thee:

Let me intreat, implore, thy kind assistance
To move her heart.—O gain me but her love,
And take thine utmost wish, all I can grant,
And share the empire with me.

ARANIT.

Could'st thou give
The empire of the world, I cannot grant
What thou demand'st, since my faith and honour
To Scanderbeg, my friend, forbid it.

AMURATH.

Then wear thy chains.

ARANIT.

When guiltless, chains are light.

AMURATH.

In slavery
Then pride thee of thy boasted honour.—

ARANIT.

Slavery's liberty;

38 SCANDERBEG: Or,

Whilst the free mind's unfetter'd.

AMURATH.

Yet chains and slavery shall not satisfy
My vengeance on thee, but expect to meet
The destiny thine arrogance deserves.

Ye heav'ns, was I a sov'reign monarch born
To ask, intreat, implore, and be refus'd?

Await thy doom then—such as slighted majesty,
As sovereign power incens'd knows to inflict;
Nor think the rebel Scanderbeg can save thee;
Not all his pow'r, not all his utmost force,
Shall wrest thee from my vengeance—Thou shalt die.

ARANIT.

Vain threats! canst thou imagine then t' affright
With menaces of death? Life is a debt,
We all at length must pay to heav'n that lent it;
In me now almost due by course of nature;
And shall I then injuriously decline
To render back the boon I have receiv'd,
When heav'n demands it, seeking to prolong
Precarious life, with infamy to drag
From day to day a galling load of guilt?
When life or honour must be forfeited,
'Tis nature's voice, 'tis heav'n itself commands
Bravely to fall.—

AMURATH.

Then exercise thy bravery;—Guards secure him,
Seize, bear him hence. Let him be strictly guarded—
[Aranit is born off.]

AMURATH alone.

Yes, traitor, thou shalt die then—Yet my soul

Starts

Starts at the deed.—O ! why am I thus plung'd
 In guilt, and hurried on to crimes ? sure, destiny
 Hath mark'd me out, inevitable fate
 Still drives me on : my shipwreck'd soul is lost
 Amid the billows of outrageous passions ;
 Whilst hope, despair, love, grief, rage and remorse
 By turns distract me. Like a downing wretch
 I catch at every feeble aid to save me,
 In vain—What can I do ? Shall I forsake her,
 Quit the relentless, haughty, cruel maid ?
 Confusion ! madness ! O ! I can ne'er resign her.
 No woe can equal th' agonies I feel,
 The torture of that thought : let me then on,
 Plunge—fathom all, ev'n the profoundest depths
 Of guilt and misery—Hold O my soul ! I yet
 Perhaps may 'scape this labyrinth : tho' Aranit
 Refuse, she may relent—she may—his life,
 Her father's life may move her to compliance.
 I'll try at least, I'll go ; if I succeed,
 Again I'm blest.

[Exit.

SCENE changes to an apartment in the pavilion
 of Arianissa.

Enter SELIMANA sola.

SELIMANA.

O ! what am I about ? I must not think,
 For cool reflection wou'd unsteel my heart,
 And let in pity to destroy revenge,

D 4

My

40 *SCANDERBEG: Or,*

My vow'd revenge against my faithless rival;
 This hated rival, whose detested charms
 First robb'd me of the mighty Sultan's love:
 ----But that I can forgive: his faint embrace
 Hath little pow'r to quench my raging flame.
 But, O! my Castriot, darling Scanderbeg!
 Is her's; and whilst he's her's, can ne'er be mine.
 She dies---by all my hopes in him, she dies:
 This pointed dagger, lanc'd into her heart,
 Shall drive my lovely Castriot's image thence:
 Then let him view her pale and breathless form;
 Then will he doat upon her beamless eyes,
 And hang enamour'd o'er her bleeding corse;
 Or fly, with loathing, from its cold embrace?

Enter a SLAVE.

SLAVE.

Madam, by your command, I come to know
 Wherein my faithful service may be useful.

SELIMANA.

I cannot yet resolve: good Heli, wait;
 And when I call, prepare the poison'd draught.

[Exit Slave.]

[After a Pause.]

It must be so. — But why this sudden chilness?
 The glitt'ring dagger even frights myself;
 And when I think I see it stain'd with blood,
 I've all the weakness of my softer sex.
 Why do I know no bounds to lawless love,
 And yet am thus restrain'd by coward fear?
 But se, the bar to all my growing hopes!
 The fatal object of my wrath appears.

O!

O ! how her sight renews my jealous rage,
And sets my tortur'd bosom in a flame !

Enter ARIANISSA.

ARIANISSA.

Madam, I thought I heard your voice, and came—

SELIMANA.

T' insult me ; is't not so, dissembling fair one ?

ARIANISSA.

Madam——

SELIMANA.

Nay, do not varnish o'er thy guilt,
Thou artful hypocrite ! I know thy heart,
Perfidious trait'refs, thro' thy study'd smiles.

ARIANISSA.

Forbear such terms, injurious to my fame,
My truth, and innocence. Were I perfidious,
Were I a traitress, I had then inform'd
The vengeful Amurath of thy secret love,
Thy love of Scanderbeg, his foe profess'd :
But, heaven knows, I ne'er in aught reveal'd
What you in confidence have trusted to me.

SELIMANA.

No, you've reserv'd that tale for him alone,
To tell it in the hours of am'rous dalliance,
And triumph o'er poor Selimana's weakness :
But that shall never be, if death can quail thee.

ARIANISSA.

Talk you of death ?

SELIMANA.

I do ; thy doom is fix'd.
This dagger rids me of my jealous pangs,

Unless

42 SCANDERBEG: Or,

Unless thou wilt forgo thy love, renounce
All hopes of Scanderbeg; I then, perhaps,
May let thee live; nay more, become thy friend.

ARIANISSA.

O! no; what's life without my Scanderbeg?
That I can quit; but never will my love.

SELIMANA.

Thou soon shalt quit them both. What, Heli, ho!

Enter SLAVE with a Cup.

Now, madam, take your choice; the cup, or dagger.

ARIANISSA.

You cannot be so cruel, sure, and act
A horrid deed your cooler sense will blame.

SELIMANA.

Talk not to me of coolness; there's no fire
That burns so fierce as that within my breast,
And thou the fiend that set'st it in a blaze.
Come, quick, dispatch; thy tears, thy pray'rs are
vain.

ARIANISSA.

D'ye think by this to purchase Scanderbeg?
He, who is merciful himself, will hate,
Detest thee, for such cruelty. O spare!—
But if naught else will satisfy your rage,
And I must die by your too cruel hand,
There is least horror in the poison'd cup:
But let me beg you, lay the dagger by;
It frights me much.

SELIMANA.

I'll grant you your request;
Upon condition that you take the cup

This

This instant : pour it, swallow it down thy throat.

ARIANISSA:

Will you not give me, then, a moment's time
To recommend my soul to heav'n by pray'r;
To send one parting sigh to Scanderbeg,
And tell you I am proud to die for him!

SELIMANA:

Hark! how the stubborn forc'refs mocks my fury!
Come, take the draught, and then—

Enter another SLAVE.

SLAVE:

Madam, the Sultan.

SELIMANA:

Curse on the Sultan's ill-tim'd visit now.

SLAVE:

He's learnt the purpose of your coming hither,
And vows to reck most horrid vengeance on you.

SELIMANA:

May he not live to see the morrow's dawn:
Perish his name, and all the Ott'man race,
While thus I bid defiance to his power. [*Stabs herself.*
O Scanderbeg!—

Enter AMURATH.

AMURATH:

Where is this fury, this adult'rous mischief?
Hah! welt'ring in blood—'tis well; bear her hence:
I pity not her fate, since Scanderbeg,
That most ungrateful rebel had her heart.

[*Selimana is carried off.*

But here I must myself for pity sue.

[*To Arianissa.*

Inexo-

This

Inexorable Arianiſſa, tho' I vow'd
 No more to bear thy ſcorn,
 Too ſoon I found that ev'n my rage was love.
 Thy dear idea dwells in each faculty,
 Dwells in each faculty, informs my ſoul,
 And grows into my life—a ſudden languor,
 A killing damp, chills thro' each vein; I faint—
 I die—if I but fancy to forget thee:—
 Be then, at length, propitious to my love;
 And, in return, I offer thee to grant
 What ſhall be dear unto thee. Know, thy father,
 Now taken captive, is at my diſpoſal.

ARIANISSA.

My father! O ye heavens! why did I live
 To ſee this day? O! why was I reſerv'd.
 A witneſs to thy ſad diſaſt'rous fate?
 Why was I reſcu'd from the boiſt'rous waves?
 Thoſe waves would ſoon have finiſh'd all my woes!
 Inſenſibly I then had ſunk in death,
 Eas'd of the torments that await me now.
 Why did I not, amid the dreadful flames,
 Amidſt the burning palace, meet my fate?
 A ſhort-liv'd torture had I then endur'd:
 O! had I then expir'd, I ne'er had known
 This day, this hapleſs day, I then had dy'd
 Unconſcious of thy ſorrows, O my father!

AMURATH.

You may prevent thoſe ſorrows; ſince on you
 His fate, his liberty, his life depends.
 Let thy obdurate heart at length relent,
 And ſoften at that thought: ſcorn not my rage,

Deſpiſe

Despise not my resentment, and my vengeance,
Nor urge me to extreams: fearless thyself,
Yet fear for him, his life, thy father's life!

ARIANISSA.

O cruel Amurath!
What hath he done, in what hath he offended?
What crimes can'st thou alledge to charge him with?
What right can'st thou pretend to touch his life?
He is no traitor, but thy vanquish'd foe.
The captive of the sword, of right, may claim
Security in bondage.— He, alas!
For me alone, expos'd his age to dangers;
For my deliv'rance, wag'd unequal war.

AMURATH.

Then repay
Paternal tenderness with filial duty.
At least, compassion and humanity
May move thee to preserve a father's life.
Be favourable, then; compel me not
To do a deed my very soul detests:
Since thou must love me, or expect to see
Thy father die——

ARIANISSA.

O dismal thought! can cruelty move love?
Can rage and threats inspire that tender passion?
Heavens! is it thus th' enamour'd lover woos?
Are these th' allurements, these the soft endearments
That captivate the heart, and charm the soul?
Go to the fields, the woods, the desert wilds;
The bestial herds, the savages shall teach thee
The force of tenderness, and power of love——

I

AMU-

46 SCANDERBEG: Or,

AMURATH.

Your scorn and cruelty
Rouze my soul to rage, and kindle up
Each boist'rous passion latent in my breast;
As the rak'd embers kindle into flame,
Blown by a furious blast—

ARIANISSA.

To be belov'd, be lovely: leave my soul
Some sort of obligation; teach my heart
To number up thy services and kindness,
Not cruelties—

AMURATH.

If thou continu'st still inexorable,
Still cruel and unkind, I will not answer
How far my just resentment may transport me,
Nor what my rage may act; but if thou changest,
Expect whate'er thy fancy can present,
Or wishes frame: dispose of me, my soul,
And empire at thy pleasure—

ARIANISSA.

Grant me, then,
One small request at least, one only favour:
O! let me see my father.

AMURATH.

I will consent you see him; but remember,
Amidst your kind embraces and endearments,
His life depends upon your resolutions. [Exit.

ARIANISSA *sola*.

ARIANISSA.

To what a sad extremity of woe
Am I reduc'd! In what a labyrinth

Of

Of miseries I'm involv'd! My mind is tost
By dubious griefs, like the rough foamy tide
Oppos'd by adverse winds.—Say, should I yield
To Amurath—should I not break my vows,
To heav'n and Scanderbeg? O! could I e'er
Survive such crimes? or could that gen'rous Prince
Survive such falsehood? But if I refuse,
My father falls a victim—dreadful thought!
Wretched alike, I either way despair.

So on the blazing deck, with wild surprize,
Sees the lost wretch th' impetuous tempest rise.
Surrounding flames forbid a moment's stay,
While yawning deeps their dread abyss display:
On either hand inevitable fate
Urges alike, and equal horrors wait.

End of the THIRD ACT. [Exeunt.



ACT IV.

SCENE, ARANIT's Tent.

ARANIT.

NOT gilded roofs, not all the shining pomp
Of gaudy grandeur furnish happiness,
Nor free the mind from cares, if black remorse
And guilt disturb. Secure in innocence,
What can I fear? The man whose soul can boast

Con-

48 SCANDERBEG: Or,

Conscious integrity, and blameless life,
May brave the worst of ills ; the rage of fate
Can't shake his firm resolves : should nature's frame
Dissolving rush at once into destruction,
Him undismay'd, the dreadful wrecks would strike
Dauntless amidst an universal ruin.

Enter ARIANISSA.

My child ! my Arianissa !

ARIANISSA.

O ! my father !

ARANIT.

Rise, dearest Arianissa, rise my daughter,
Let me embrace thee.—O ! my soul o'erflows
In tears of fondness ; thus again to see thee ;
Thus once again to fold thee in these arms,
Whose loss so oft I've mourn'd. Propitious chance !
Ev'n this short space, this interval of joy
Alleviates ev'ry grief and softens bondage.

ARIANISSA.

A dear, sad interval it is ;
A pleasing, mournful space, of fatal joy,
Replete with mighty stores of future woe.
Alas ! the cruel tyrant mocks our griefs
With transitory bliss.—

ARANIT.

I know the sad occasion ; I have seen
The cruel Amurath, have heard his offers,
Ignoble offers ; heard his horrid purpose ;
But know, my daughter, I've refus'd to yield
To such proposals ; know, thy father scorns
To buy a life with infamy.

ARR.

ARIANISSA.

O! noble constancy!
Worthy thy soul! But can I, O! my father,
With these sad eyes, relentless see thee led
A guiltless victim, ev'n for me a victim?
O rigid honour, virtue too severe!
Shall I not rather sacrifice my love?
Thou, nature, shalt excuse the faithless deed:
Thy tender force atone my broken vows,
And expiate the pious guilt.

ARANIT.

Not liberty, not life,
Nothing can or excuse, or expiate
The guilt of violated vows; the faithless breach
Of sacred truth.—

ARIANISSA.

Oh! mournful interview! do I but see thee
To bid a last adieu, to part for ever?
Perhaps I never shall behold thee more:
Perhaps this fatal minute is the last
I e'er again shall see thee; O! my father.
Or if to these unhappy eyes 'tis given
Once more again to see thee—(O! sad thought!
O! my foreboding heart!) I then may see thee
Led to a cruel death: O dreadful image!
I tremble at the thought.—Ah! can I bear
To see that dismal scene, to see thee die,
To see my father murther'd? Can I bear
That racking thought, that once I might have sav'd him?
O cruel fate! O wretched Arianissa—

[Amurath appears behind.

E

ARA-

ARI-

50 SCANDERBEG : Or,

ARANIT.

Cease to lament, and moderate thy sorrows ;
 Assuage thy griefs ; remember Scanderbeg
 Is near at hand, think on his gen'rous soul,
 Think on his prowess, on the love he bears thee.
 What can he not perform within the reach
 Of human power ? What will he not atchieve
 In such a cause ? then trusting the event
 To bounteous heav'n, hope all things from his valour.

AMURATH.

Audacious insolence ! shall I thus be brav'd ?
 Not that rebellious fugitive, whose valour
 Thou arrogantly boast'st, shall rescue thee.
 By Allah, thou shalt die ; call in our mates.—

ARANIT.

Be it so then.—Since life is but a dream,
 To die is to awake—what tho' abruptly ?
 No weight of guilt lies heavy on my mind ;
 Mankind are all condemn'd as soon as born,
 And each short moment's but a new reprieve.
 I die this hour—who is it that can say,
 He shall not too ?

ARIANISSA.

Let me implore thy mercy. Let not Amurath
 Imbrue his royal hands in innocent blood,
 And stain th' imperial dignity with murder :
 Ages to come will startle at the deed,
 Th' inhuman deed ! O moderate thy rage ;
 Thy soul, when calm, can never act a crime
 So horrid, and so base.

AMU-

AMURATH.

Do'st thou then start !
Thou stand aghast, relentless barb'rous maid !
The crime is thine, whose cruelty hath doom'd
Thy father's death.—Glut thine inhuman eyes,
Thy savage heart, and when thou see'st his pangs,
His dying pangs, his agonies, remember—
Then think for thee he dies—yet hath he not
Himself avow'd the guilt ?—where are our mutes ?

Enter SENTINEL.

SENTINEL.

Arm, mighty Sultan, arm, the foe
Led by fierce Scanderbeg, comes furious on —
By this time they're engag'd. —

Enter MUTES.

AMURATH.

Dispatch the traitor instantly. —

ARIANISSA.

O royal Amurath,
On me thy wrath, on my devoted head
Wreck all thy rage, exhaust thy utmost vengeance,
But spare the guiltless : pity my distress,
And spare his life. — Here will I ever fix,
Thus grasp thy knees, thus falling at thy feet,
Bedew them with my tears. — O ! by these tears,
By all those charms which you so oft have flatter'd,
If e'er those fatal beauties thou hast prais'd,
If e'er this form was pleasing in thine eyes,
If Arianissa's love e'er touch'd thy heart ;
Pity her sorrows now, her dying griefs,
Unutterable woes. —

E 2

AMU.

AMU.

52 SCANDERBEG: Or,

AMURATH.

As thou hast pity'd me.

Enter second SENTINEL.

SENTINEL.

Arm, royal Amurath, th' enemy's upon us,
The battle's join'd, e'en now they are engag'd.

AMURATH.

Slaves, tear her from me ;

And execute our sentence on the traytor.—

ARIANISSA.

O mercy ! cruel——Oh ! adieu my father.—

ARANIT.

Farewel, my child.—Alas ! she swoons, she dies ;
Her tender heart can't bear the dreadful fight.

Enter third SENTINEL *and* ORCHAN, *Prime Vizir.*

SENTINEL.

Arm, sacred sir,

Th' entrenchment's forc'd, and th' out-guards routed.
Your royal life's in danger.—

ORCHAN.

Defer, O Sultan,

The execution, till the battle's over.—

Your presence and our numbers will secure

The victory ; when Scanderbeg is routed

(For Aranit on him builds all his hopes)

He gladly then will yield to any terms ;

If he refuse then, let him die.—

AMURATH.

Desist—bear off the prisoners——

Place double guards——guard Arianissa here——

Secure

Secure them at your perils. —

To arms. —

[Exit Amurath.

ALL.

To arms, arm, arm.

[Following.

[Arianissa recovering from her swoon.

ARIANISSA.

Where am I? — Where's my father?

Alas! he's dead. — Why do I wake to misery?

With life, my woes renew. — Alas! my father —

Oh! now I never more must call thee so.

Wretched Arianissa! — ah! now I recollect

The shocking fight that overpower'd my sense,

Now rises to my view in all its horror.

[Trumpets, shouts.

What mean those shouts? what dismal din of war?

The shouts of victory! Scanderbeg perhaps,

The mighty conqu'ror now comes to my assistance;

But liberty and life were misery now.

O the dread clash of arms! hark, it approaches —

[Clashing of swords.

'Tis here — O heavens defend him. — Hark, he comes —

He enters. —

*Enter ALIBEC, with a Party, their Swords drawn,
driving the Guards before them.*

Ha! who art thou? Ye pow'rs, 'tis Alibec!

Say, why this force? What would'st thou, traitor,
say?

ALIBEC.

Fear not, O Arianissa! fear not me:

Thy father's rescu'd; and I come to save thee

E 3

From

54 *SCANDERBEG: Or,*

From Amurath: O! let me, then, implore
Thy pardon for the seeming force I've offer'd,
Meant only for thy safety.—

ARIANISSA.

What mean'st thou?

ALIBEC.

Our army
Is routed by victorious Scanderbeg——
Death, horror, and confusion, reign throughout
Our camp; and Amurath, enrag'd, resolves
To bear thee off: I'm come to rescue thee,
And snatch thee from his power. Permit me, then,
O charming Arianissa! to conduct thee
Hence, from the dangers that surround thee.

ARIANISSA.

No: let me rather here await my doom.

ALIBEC.

Hear, Arianissa, hear me what I offer,
Tho' hated by thee: Since my hopeless passion
Can ne'er be blest in thee—I am resolv'd
To give thee the severest proof of love.
By heav'n I swear, by Allah I protest,
I will deliver thee to Scanderbeg! I'll give thee
Ev'n to my rival's arms, to make thee happy;
While, wretched by that loss, I only mourn
Ill-fated love.

ARIANISSA.

False and deceitful hope!
Not so shalt thou, deluder: here will I stay,
To meet whatever fate heav'n shall appoint—

[Trumpets, Shouts.

ALIBEC.

ALIBEC.

Hark! the fierce Amurath ev'n now approaches:
E'er yet a minute's past he will be here—
I will not leave thee in his power; but force thee
To yield to thine own safety. [*Laying hold of her.*

ARIANISSA.

Forbear, stand off; unhand me, ruffian!—
[*Trumpets, &c.*

ALIBEC.

Nay, then, the time admits not parlying—
[*He bears her off shrieking.*

Enter AMURATH, CHAHASAN, and Soldiers.

AMURATH.

Hæ! dead—Confusion! gone, fled—
Guards too—perfidious, dastard slave—
Then all my hopes are lost.
O! for an universal wreck! eternal night
Involve all nature; shut for ever out
The hated light, and shroud the face of all things,
Accurs'd alike to me—but what avails?—fly then,
Fly, leave the victory, the spoil, the camp,
To Scanderbeg, successful rebel. Fly, begone,
Pursue her every way—to the last verge
Of earth's remotest confines, nature's bounds:
I'll search her out, I'll find her, tho' conceal'd
Beneath the ocean's fathomless abyss,
Or in the center hid—then seize my joys.
One happy moment in her dear embrace
Shall all my woes, ev'n empire's loss repair.

[*Exeunt.*

E 4

Enter

Shouts.
LIBEC.

*Enter SCANDERBEG, URANES, THOPIA,
SOLDIERS, &c.*

SCANDERBEG.

Still silence all, and boding solitude
Surrounds—my heart misgives.—O Arianissa !
O lovely maid ! O speak ! O say, where art thou ?
O where conceal'd ? 'tis Scanderbeg that calls thee.
She's gone—the dear reward of all my toils
Is ravish'd from my longing soul, is lost,
And with her all my joys : our blooming hopes
Of promis'd bliss, are fled—are fled for ever.
O dire reverse of fate ! disastrous chance !
My laurels fade.—How is my triumph damp't !
Ev'n in its dawn o'ercast with clouds of sorrow !
O Aranit ! have I but rescu'd, but restor'd thee
To life, to liberty, to know new griefs,
New scenes of woe ? How did I fondly hope,
How promise to myself, to glad thine age
In her, restor'd !—Yet why do I thus lavish,
Thus waste in vain complaints, these precious
moments ?
The tyrant !—yes, no doubt 'tis he—'tis Amurath
Hath born her off, fled with her.—Haste, my friends,
Quick, let's pursue : I'll wrest, I'll bear her from
him.

URANES.

First be inform'd for certain, whether Amurath
Hath born her off ; lest by a rash pursuit
You lose the means of rescuing her. The prisoners,
Whom late we seiz'd, flying as if from hence,
Perhaps may inform us better of her fate.

SCAN-

SCANDERBEG.

Haste, fetch them, bring them hither.—

Exit Uranes.

O Thopia !

My soul is quite weigh'd down, and sunk with anguish.

A thousand fears perplex—I dread th' event,
If in the tyrant's power—O torturing thought !
Enrag'd by his defeat, urg'd by despair,
What will he not attempt ?

Enter URANES, with Prisoners.

Say, where is Arianissa ?

PRISONER.

As we kept guard,
Here at her tent, the furious Alibec
By force broke in upon us: we resisted,
'Till over-power'd ; then yielding, saw him seize
her,
And hurry her away: we flying then,
Were by your soldiers seiz'd.

SCANDERBEG.

Say, which way went he ?

PRISONER.

He seem'd to make
That way, that leads to a wild dreary waste,
Wide of the camp of Croya.

SCANDERBEG.

Horror !

I fear that ruffian's savage villainy,
Ev'n more than Amurath.—Haste then, my friends,
With

With

58 SCANDERBEG: Or,

With generous warmth inspiring now our souls,
Let honour and compassion wing our speed.

[*Exeunt.*]

SCENE *changes to a Desert.*

Enter CHAHASAN, and a Party of Soldiers.

CHAHASAN.

These shrieks forebode,
And these wild deserts suit his dark designs.
But whence that sound? The sense meets nothing
here,

Amidst these dreary wastes, but dreadful solitude,
And horror every where.—But, hark! again—

*Enter, at some distance, ALIBEC dragging
ARIANISSA shrieking.*

Behold the villain!—Perfidious Alibec!
Ruffian, forbear; or by our prophet's soul,
I swear—death, tortures, all the vengeance
Due to such villainy——

*Enter, on the opposite Side, SCANDERBEG, URANES,
THOPIA, Soldiers, &c.*

SCANDERBEG.

Death to my fight! Confusion! Horror!
Execrable villain!—O thou Supreme!
Who guardest innocence, give me to rescue
The guiltless, the distressed!—Chahasan,
We meet as foes; but now a nobler cause
Demands our swords.—War, for a while, have truce.

CHA-

CHAHASAN.

Thine offer, Scanderbeg,
Is generous and noble.

SCANDERBEG.

Inhuman ruffian ! savage Alibec,
Hear, and forbear thy barbarous purpose, quick ;
Yield, quit the lovely maid, or all my vengeance
Follows thy least delay——

ALIBEC.

Dread menacer,
Proud Scanderbeg, then threat when in thy power :
Know I defy thy vengeance ; nor will quit
My lovely prize, till satiate with enjoyment :
Then I may yield her to thee.——

SCANDERBEG.

Then vengeance on thine head, licentious villain.

ALIBEC.

Stay, Scanderbeg, she dies,
If you but offer to advance a step.
Hear then my fix'd resolves.——
If Arianissa's life you would preserve,
You must permit, without the least resistance,
Me safely to retreat, and bear her off ;
Or here I swear, by heaven and hell I swear,
I'll plunge my dagger in her heart that instant
You offer the least motion of advancing.

SCANDERBEG.

Dreadful dilemma !
Fatal alternative of dire distress !
Where, O my soul, where is thy wonted ardor ?

What

60 SCANDERBEG: Or,

What now avails the vigour of thine arm,
Thy prowess, thy renown in war? I tremble,
I'm coward all——If I approach, she dies
Ere I can come to ward the fatal blow.——
If I resign to the villain's power, what misery,
What agonies of woe must she endure?
Endless and irretrievable—I'm lost
In hopeless doubts.—I must not, cannot yield,
Nor dare refuse.—Despair on either hand
Involves me.——

ARIANISSA.

O Scanderbeg!
Will you abandon me? If you advance not,
I'll force my way to you or death.——

[Struggling.

ALIBEC.

Revenge then, since hope is lost.——

[Raising the poniard to strike, which she by
struggling evades, till Scanderbeg at once
rushing on him strikes away the poinard,
and cleaves him down.

SCANDERBEG.

O ecstasy of bliss! O Arianissa!

ARIANISSA.

O Scanderbeg!
Transporting joy! it overwhelms me——
Now life is dear indeed——

CHAHASAN.

O killing anguish! must I for ever lose her?
Cannot my arm, my sword avail me aught?
Must I resign, renounce the lovely charmer,

For

For whom so long I've languish'd? her, for whom
 So many pangs I've suffer'd.—Scanderbeg,
 Tho' enemy and rival, I approach thee
 Fearless: I know thou scorn'st to do an act
 Unworthy of thee, whom the world admires.
 I mean no base submission, when I tell thee
 I do esteem, but for ever hate thee,
 Thee, who hast now depriv'd me of all hope
 Of Arianissa, whom my soul adores.—
 Judge then of me, of my distress, by what
 Thyself hast felt. —

SCANDERBEG.

O Chahasan!

I know thy generous soul, and ne'er shall hate thee,
 My former friendship nothing can efface:
 Too well I know the pangs of hopeless love,
 And pity thy distress:—Believe me, Prince,
 I'd grant thee any thing, but Arianissa.

CHAHASAN.

Ah, fruitless kindness!

—Any thing but Arianissa?

Yet she's my happiness, my sum of bliss,
 The darling source of every pleasing hope
 That could inspire my soul, and sweeten life.
 Without her, every joy will be insipid.
 I cannot wean my soul from the fond passion
 Deep rooted in my heart.—O Scanderbeg!
 Since thy more happy fate hath given thee her,
 Take my life too, complete thy triumphs o'er me,
 And let me fall by thy successful arm.

SCAN-

62 SCANDERBEG: Or,

SCANDERBEG.

Would'st thou degrade me to a ruffian's baseness?
To triumph o'er the wretched is a crime
For villain cowards, by the brave detested—
Live, generous Prince, live to reform the crimes,
The guilt that sullies all thy father's greatness;
Live, to adorn and grace the Ottoman throne
With thy superior virtues.

CHAHASAN.

O! never.

Talk not to me of thrones—farewel, ambition!
Farewel for ever now all thoughts of greatness:
What can they yield me now, alas! but only
More gaudy wretchedness and pompous woe?
My only hope is death—yet, Scanderbeg,
My friend and noble foe, think not I meant
By an inglorious deed to stain thy honour.
Behold, I thus prevent it—Arm thyself
To meet my sword.—

[Draws.

SCANDERBEG.

Rash Prince, what would'st thou?

CHAHASAN.

Death,

If fate deny me Arianissa.

SCANDERBEG.

Hold, forbear.

CHAHASAN.

I would, but oh! I cannot.

My labouring soul hath struggled with the storm
Of rising passions—but in vain—it must be.

Then

Then by thy valour I conjure thee, draw,
Defend thyself.

SCANDERBEG.

Yet hold.—

CHAHASAN.

O Scanderbeg !

Love, grief, despair, constrain me, urge me on.

Then guard thee, guard thy life.—

SCANDERBEG.

I must, since thou wilt force me to it ;

But how unwillingly, let heaven witness.

[Draws.

CHAHASAN.

Death, or Arianissa.

[They fight, Chahasan is disarm'd.

SCANDERBEG.

Take back thy sword.—

CHAHASAN.

Honour now forbids me

To raise my vanquish'd arm again, or draw

The sword thou hast restor'd against thee more.

May'st thou be happy then in Arianissa,

Fate hath decreed her thine, I must resign her.

May'st thou enjoy her long, enjoy that bliss

Deny'd to me for ever, even to hope for,

(And sure a greater heav'n cannot bestow.)

For me, I never shall molest thee more.

One only boon I ask, one only favour,

And 'tis the last I ever shall request ;

Permit me, then, to take of Arianissa

A sad, a long, a last farewell.

SCAN-

64 SCANDERBEG : Or,

SCANDERBEG.

Alas ! unhappy Prince, thy griefs my very soul
Compassionates—Humanity forbids
I should deny thee.—

CHAHASAN.

Trembling I approach—yet, O Arianissa !
Forgive me now ; since it is the last trouble
My love will ever give thee.—Heaven knows
Alone, how I have lov'd !—No tongue can tell,
Nor fancy frame, scarce my own thoughts could
form

The boundless passion. O ! thou wert once to me
The only joy, the cordial hope of life,
Sole end of every wish'd-for happiness :
Yet all's too faint t'express how I have lov'd thee.
O by my griefs, then, judge my present anguish,
My sighs, my tears, the pangs that wring my soul,
How I have lov'd thee, Arianissa !—But no more :
Mine thou must never be—ev'n hope is lost ;
Farewel : I shall not long survive.
May'st thou be blest in Scanderbeg ; enjoy
Uninterrupted bliss for a long course
Of happy years. Remember me no more :
Forget the wretched Chahasan.—Farewel !
Permit a last embrace—Farewel for ever.
O Arianissa !

[Falls suddenly on his sword dead at her
feet ; she shrieks ; —Scanderbeg and
the rest run to him.

URANES.

URANES,

The sword hath pierc'd his heart ;

Ev'n now he's dead.—

SCANDERBEG.

Ill-fated Prince !

Alas ! I little thought thy grief would urge thee

To such a dreadful deed : I had prevented,

Could I but have suspected thy sad purpose :

But now it is too late.—O Chahafan !

I grieve for thee ; ev'n in my height of joy,

Shall ever mourn thy fate, unhappy Prince.

Thy former friendship claims from me at least

This sorrowful embrace.

ARIANISSA.

My affrighted soul

Is scarce recover'd.—I lament with tears

Thy cruel fate, O Chahafan ! Why was I,

Ye heavens, the unhappy cause ?

SCANDERBEG.

Soldiers,

Depart ye hence in safety ; and bear with you

These sad remains of your unhappy Prince.

[Chahafan's Soldiers depart with the Body.]

Joy of my ravish'd soul ! O let me fly

To thy dear arms, and lose myself in bliss

Too long delay'd. Do I possess thee, then,

Thee, lovely charmer, thee, my Arianissa,

My sole felicity ? Do I embrace thee,

Embrace thee mine, after so many dangers ?

Transporting raptures ! dear tumultuous bliss !

My fears are vanish'd, ev'ry horror fled ;

F

My

66 *SCANDERBEG: Or,*

My soul's all joy, entranc'd in ecstacy!

ARIANISSA.

My bliss is now complete: Heavens, do I hold thee
Thus in my arms? Thee, Scanderbeg, for whom
Dangers I've scorn'd, and brav'd the rage of fortune,
Ev'n smil'd in death? Now fate hath crown'd my
hopes,

My ev'ry wish in thee.—I'll give a loose
To joy, and speak the transports of my soul:
Tho' the late dismal scenes, yet fresh with horror,
Dwell on my mind; tho' yet the humid tears
Bedew my cheek——

SCANDERBEG.

So nature smiles,
After the gloomy storm that late o'er-cast
The flow'ry spring, or summer's beauteous pride.
The gilded landscapes various charms display,
And warbling birds hail the returning day;
Its dewy lustre the fair lilly shows,
And sparkling gems shine on the blooming rose.

[*Exeunt.*]

End of the FOURTH ACT.



ACT



A C T V.

SCENE *an Apartment in the Palace at*
Croya.

Enter ARANIT and ARIANISSA.

ARANIT.

O Fortunate event ! blest turn of fate !
Come to my arms, my child, my Arianissa,
Dear comfort of my age !—How shall I speak
The joy, the swelling joy that glads my soul,
To see thee thus deliver'd from the rage
Of lawless tyranny, the ruffian's malice,
And ev'ry danger, ev'ry fear?—Thus, then,
Receive thy father's tender fondness.— [*Embracing,*

ARIANISSA.

Thy safety, O my father !
So unexpected, so unhop'd-for, fills
My soul with boundless joy—endearing bliss !
Thus snatch'd from death, ev'n in that instant
rescu'd,

When I believ'd the fatal deed was done ;
When my recovering sense fear'd ev'ry sound,
Each whisp'ring sound, lest it should tell thy fate.
It joys me more, much more than my deliverance
From all the dangers past—

F 2

ARANIT,

68 SCANDERBEG: Or,

ARANIT.

Bounteous heav'n
Hath now o'er-paid our suff'rings, well rewarded
Thy constancy.—

Enter SCANDERBEG.

SCANDERBEG.

Hail, Aranit ! hail, charming maid !

ARANIT.

O worthy Prince !

Language wou'd fail, should I attempt to speak
My gratitude to thee ; to whom I owe
My life, my liberty, my Arianissa.

SCANDERBEG.

I glory more, sincerer joy receive
In this last dear success, than all my conquests,
Than all the pomp and tinsel vanity
Of gaudy triumphs, or the eternal fame
Of numerous trophies rais'd.

ARANIT.

To thy renown,
Thy rescu'd country, whilst Albania's name
Recording time shall know, shall ever raise
Triumphal columns of immortal honours
To thee, O Scanderbeg, who thus hast vanquish'd
The pride of Ottoman pow'r. But glory still,
New glories wait thy sword ; since from the prisoners
I learnt, that Amurath expected soon,
Ev'n at your last attack, a fresh supply,
A numerous reinforcement : doubtless now
Despair and rage will urge him on to rally
His utmost force.

SCAN-

SCANDERBEG.

Let him exhaust,
Unpeople all his wide dominions ; rob
The ripen'd harvest of the labouring swains ;
Display the prophet's banner, arm each sex
And every age—then pour by millions out,
Unnumber'd as the sands, or summer insects,
His numerous host—then when I fear to meet him,
May I again be robb'd of the dear treasure
That now inspires my soul ; again depriv'd of
Thee, Aranit, and thee, O Arianissa !

ARANIT.

I'll leave you here, my Prince, and go to learn
What farther information may be had.— [Exit.

SCANDERBEG.

O Arianissa ! fain would I express
The transports of my heart, too big for utterance,
Not with such joy, the wearied traveller,
Lost and benighted in some dreary wild,
When not a star affords one friendly glimpse
To guide his uncouth way thro' the thick gloom,
Beholds the gladsome morn's first glim'ring dawn.
With less delight, the doating miser views
His glitt'ring hoarded heap of shining gold,
Than I do thee.

ARIANISSA.

Nor less the joy I feel,
Beholding thee, O Scanderbeg ! possess'd
Of ev'ry hope in thee.—

SCANDERBEG.

O ! I cou'd dwell for ever on thy charms,
Dissolv'd in raptures, gaze with transport on thee,

70 *SCANDERBEG: Or,*

And hang enamour'd o'er thy blooming beauties,
As a fond mother o'er her darling child.—

Enter ARANIT with a Soldier.

ARANIT.

Going from hence,
I met this Soldier, hast'ning to advise
What of the posture of the routed foe
Hath been discover'd.

SOLDIER.

—By order of our General,
Patrouling on the scout, near the late camp
And field of battle, we descry'd at distance
On a wide plain, the enemy, returning
In several parties, rallying their broken numbers,
Incessantly encrease; when on the brow
Of a wide spacious hill, that terminates
The view, far as our utmost ken cou'd reach,
We saw (as doubtful then) at first we judg'd
A gathering cloud that darken'd all our prospect,
Till on a narrower view we could discern
By their successive motion, an huge body
Of troops advancing, which we doubted not
To be that reinforcement, which the Sultan
Expects to join him.

SCANDERBEG.

Thus to your General—We commend his care
And vigilance.—Let our troops be strait drawn up
Upon the plain before the walls of Croya,
In firm array embattl'd, ready to charge
On signal given—there wait our farther orders.

ARIANISSA.

Must I again be sever'd from thy arms?

Perhaps for ever—dreadful thought!—who knows
Th' uncertain chance of war? O shoud'st thou fall—
(But heav'n avert it) shou'dst thou fall—I tremble,
I shudder at the thought.—

SCANDERBEG.

ar not, lovely maid,
The thought of thy dear safety will inspire
New vigour to my soul—assure my conquest.

ARANIT.

Let us arm—

SCANDERBEG.

Thou Aranit, no more shalt hazard
A life so dear—

ARANIT.

O! let me still partake
The fortune of my friends.—

SCANDERBEG.

Enough already hath thy valour done :
Then stay in safety, I conjure thee, stay
Secure from danger : on the battlements
Thou shalt behold the fortune of the day,
And cheer thy lovely daughter's tender soul,
(If heav'n shall grant the vict'ry to our arms)
With news of our success.—

Enter URANES.

URANES.

We now distinctly can discern the foe
Advancing on swift march—their mighty numbers
Stretch o'er the wide horizon ; bent they seem,
By their fierce speed, on furious enterprize,

72 *SCANDERBEG: Or,*

In some few minutes more they'll reach the plain ;
Where now in arms thy troops impatient wait
Their orders, and thy presence.—

SCANDERBEG.

I come——

ARIANISSA.

O Scanderbeg, yet stay,
One moment stay.—
A thousand thoughts crowd in upon my mind,
And strive for utterance.—

SCANDERBEG.

Ages could I lavish,
Blest in thy presence ; myriads of years
Cou'd never satisfy my longing soul :
But I must bid thee now a short adieu.
'Tis thou, O charming maid ! thou, O my country !
Demand my sword—I conquer but to throw
My laurels, crowns, and empires at thy feet.

[Exeunt all but Arianissa.]

Enter AMISSA.

AMISSA,

Dear Arianissa, I congratulate
With most sincere affection thy deliverance,
Thy safe return to liberty and Croya ;
To thy Amiffa's arms.—

ARIANISSA.

Dearest Amiffa,
'Twas kindly done, thus to relieve my fears,
Thus sooth my troubled mind, my anxious thoughts,
With thine endearing converse.—O Amiffa,
I dread the fate of this uncertain hour,
The dangerous chance of battle !—O Scanderbeg,

I tremble ev'ry moment for thy safety.
 Oh ! should some luckless stroke touch thy **dear life** ;
 Depriv'd of thee, thousands would mourn thy **fall** :
 But how should I support that loss ? The **thought**,
 The bare imagination overwhelms
 My soul with grief unutterable.—

AMISSA.

I share thy griefs,
 Thy ev'ry fear ; nay, double are my fears
 Both for my brother, and for thee. O **Thopia** !
 The first dear object of my early love ;
 What without thee, O amiable youth !
 Cou'd the forlorn Amissa find in life,
 Desirable— ?
 Mutual are our fears ;
 And let us, Arianissa, hope the best ;
 Let us not antedate our woes. Success
 Attends the brave. What toils, what num'rous **dangers**
 Hath Scanderbeg securely brav'd ? still foremost
 'Midst thousand deaths to lead his conqu'ring **troops**
 To victory and glory.

ARIANISSA.

O he's all hero—his ev'ry godlike deed
 Shines with distinguish'd lustre—O Amissa !
 With what dear anxious joys my bosom glow'd !
 What tender transports then possess'd my soul,
 Unfelt before, that day that first presented
 The youthful hero to my ravish'd eyes,
 Awfully charming !—

AMISSA.

At the bare remembrance,

A new-

74 SCANDERBEG: Or,

A new-born pleasure sparkles in thine eyes,
And dawns thro' every feature—let Amiffa
Partake in Arianiffa's joy, relate
The story of thy love, the pleasing tale
Will well beguile these ling'ring anxious moments.

ARIANISSA.

—I own I'm charm'd
Whene'er I recollect the pleasing image.
Scarce seventeen vernal suns returning vigour
Had warm'd the hero's veins, when at the court
Of Adrianople a fierce Tartar Prince
Arriv'd, of stature huge, of strength immense,
Rough, haughty, vain, and insolently brave;
Him Scanderbeg (ill-brooking his rude taunts)
Challeng'd to single combat, on the plain
Before the palace, in the Sultan's presence.
We by permission from the turrets view'd
The fortune of the day: The tow'ring Tartar
Stood like a sturdy oak, proudly elate;
Then with huge strides and haughty pace advancing,
Him adverse met
Th' undaunted youth; and with redoubled blows
Laid the proud boaster prostrate at his feet.
Loud acclamations crown'd th' amazing triumph.
But, oh! to me, how lovely then appear'd
Th' heroick youth! more amiable to me,
Than dreadful to the foe.—

AMISSA.

'Twas a brave action, and deserv'd applause,
A prosperous omen of his future conquests.
And I rejoice, believe me, Arianiffa,

I triumph in my brother's happiness,
Belov'd by thee ; and if kind fate permit,
Shall pride me in th' alliance.

ARIANISSA.

Mine inmost soul receiv'd the new-born passion :
Nor sigh'd in vain : for Scanderbeg,
Soon after, on a day of public audience
To an Embassador from Egypt, saw me,
And (as by sympathy) at once conceiv'd
An equal tenderness.—

AMISSA.

Auspicious event !

ARIANISSA.

Oft we enjoy'd by means of Aradin,
Unhappy faithful eunuch, short interviews ;
Constrain'd, yet happy moments : I discover'd
At every charming visit nameless graces.—

AMISSA.

But lo ! thy father Aranit approaches ;
Important seem his looks—O now for ever
The crisis of our hopes and fears is nigh !

ARIANISSA.

Alas !

The joys of conquest smile not on his brow !
Oh my presaging soul ! speak, say my father,

Enter ARANIT.

Is Scanderbeg victorious ? Does he live ?
Is he unhurt, unwounded ?——but alas !
Thy looks too well declare the sad event ;
Spare the recital then ; my boding soul
Too well already reads the fatal story,

76 SCANDERBEG: Or,

Presenting all its horrors to my mind. —

ARANIT.

———Forbear, my daughter,
Thus to depress the courage of thy soul.
The frail vicissitudes of human life
Demand our constant guard; a mind prepar'd
For all events.—

ARIANISSA.

O! say, what mean those grave, those fatal precepts?
Give me to know, and if my woes surpass not
All human patience, if there but remains
One glimpse of hope, I bear an equal mind.
Say, lives my lord?

ARANIT.

I hope the best, yet I wou'd arm thy soul
To bear the worst; and therefore hasted to thee.

ARIANISSA.

Oh! then relieve my doubts, and let me know
All I can hope or fear.—

ARANIT.

Soon after I had reach'd our city walls,
The battle join'd; on either side the war
With equal fury rag'd—when Scanderbeg
Rush'd like a torrent 'midst the foe; I saw him
Far thro' their ranks, dealing destruction round,
Marking his way with slaughter, still advancing
Resistless on; when now the Janizaries
Came to the charge, opposing their main force
To stay the rout: then hand to hand their Aga
Met Scanderbeg; the fight was fierce and dreadful,
And long the conflict; when, as I suppose,

I.

Dis-

Disabled by some random wound, his horse
Began to sink ; which soon the watchful foe
Perceiving, dealt a fatal stroke ; which lighting
Full on the crest of Scanderbeg—he fell—

AMISSA.

O my brother !
Then fall we all.

ARIANISSA.

It is enough——

ARANIT.

She faints, she swoons——I shou'd not have reveal'd
The dreadful tidings thus at once.—Now, then,
My sorrows are complete and full—bereav'd
Of thee and Scanderbeg ;—all hope, all comfort lost.
Now let me die, kind heav'n ; here let me lay
Life's hoary burden down :—But, lo ! she stirs !
Reviving life returns : speak, Arianissa !
O speak, my daughter——

ARIANISSA.

Must I then live ? O, I but now was happy !
All sense of my misfortunes lost : now wretched,
For ever wretched. Why have I escap'd
So many deaths, to be reserv'd for this ?
Oh Scanderbeg !—Oh insupportable !—

ARANIT.

My dearest child,
Be comforted ; ev'n yet I hope he lives.
The rushing crowds, the tumult that ensu'd,
Hid all things in confusion : the deep grief
That seiz'd me, and concern for thee, prevented
My longer stay to hear the last event.

AMISSA.

AMISSA.

Fatal event! but soon our griefs shall end;
 A general ruin soon shall end our woes:
 All Croya now must fall. Who now shall guard
 Thy walls, begirt with thousands? Who repel
 The num'rous foe, and ward off our destruction?
 Then welcome, death; come ruin, then, and finish
 This scene of irretrievable distress.——

ARANIT.

All may be well ev'n yet, I hope——

ARIANISSA.

No! he is dead; my dear-lov'd lord is dead!
 O Scanderbeg! I come, I follow thee:
 In life I am bereav'd of thee; death, then,
 Death shall unite us both again for ever.

Enter URANES and THOPIA.

ARANIT.

Hail, worthy Generals!
 O speak! declare our fate——

URANES.

The day is ours, compleat our victory:
 Conquest and liberty hath crown'd our arms.

ARIANISSA.

—O dear-bought conquest!

ARANIT.

——But say,
 Is Scanderbeg preserv'd?—I saw him fall.

URANES.

He lives our great preserver; glorious cause
 Of this important, this decisive conquest.

ARIA-

ARIANISSA.

Heav'ns! is it true?—is't possible?—O speak, say
on,

Does my dear lord, does Scanderbeg yet live?

URANES.

He lives unhurt, aveng'd on all his foes,
Returns triumphant thro' applauding crowds,
Whose gathering numbers now obstruct his way,
And with loud acclamations rend the skies.

ARIANISSA.

All gracious pow'rs! O I shall sink,
O'erwhelm'd beneath this sudden flood of joy.

AMISSA.

Happy reverse of fate!

ARIANISSA.

Most fortunate! Then all our griefs are ended,
And but the more enhance our present bliss.
But, hark! those shouts and trumpets chearful sound
Speak the great Scanderbeg's approach.—

Enter SCANDERBEG, attended.

THOPIA.

Hail, glorious victor!

URANES.

Hail, Scanderbeg, Lord Alexander!
Since so that name imports, which sure the Turks
Impos'd, as conscious of thy future deeds,
Equal in fame with all that hero's glories.

ARANIT.

Hail, Christian Alexander!

SCANDERBEG.

Enough, my friends:

May

80 **SCANDERBEG: Or,**

May liberty and happiness attend you ever.

My dearest Arianissa, thou alone

Can't crown my triumph, and compleat my bliss.

ARIANISSA.

My dear-lov'd lord, I know not how to express

The joy I feel to see thee safe return'd,

Whose death so late I mourn'd. Despair and grief

Had over-whelm'd my soul: 'tis past, 'tis lost

In boundless joy.—Whatever's in the pow'r

Of Arianissa to compleat thy bliss,

Expect for ever.—

SCANDERBEG.

Then am I blest, indeed; possess'd for ever

Of all my soul cou'd wish. Thus, only thus,

Can I express the transports of my heart.—

Dear Aranit, my friend, my father,

So let me call thee now, by that dear name,

Indissoluble tie of firm alliance,

Our friendship be for ever now united.

ARIANISSA.

With open arms, thus let me meet thy love.

And may kind heav'n, to whose propitious care,

By unforeseen events, we owe the blessing

Of this dear moment, prosper our alliance.

SCANDERBEG.

My faithful friends, how shall I e'er reward

Your fortitude and love!—Expect Urales,

Heroick, faithful General, all the honours

(Thy merit's due) that Scanderbeg can give.

Thopia, my brave ally, heroick Prince,

Say,

Say, is there aught whereby I may express
The gratitude I owe thee?—

THOPIA.

Generous Scanderbeg,
'Tis in thy power to make me ever happy.

SCANDERBEG.

Speak, then, thy wish,
Secure of no repulse.

THOPIA.

Forgive my aspiring soul—the fair Amissa,
Thy lovely sister—cou'd I hope——

(AMURATH *within*.)

March, march,—fly on the wings of winds;
Snatch, seize the fiery coursers——
From the sun's rapid car—ride whirlwinds,
Hurricanes——Oh!—oh!

ARANIT.

What voice, what groans were those?

SCANDERBEG.

It is the captivated Sultan.
Seeing his hopes defeated, and himself
A prisoner, he grew frantic with despair,
Rav'd, tore his hoary hair; then, quite exhausted,
Sunk motionless with grief, then rav'd again:
So fierce the warring passions shook his frame,
Not long cou'd nature in its prime support,
Much less his age bear up, beneath the shock
Of such impetuous frenzy.

ARANIT.

Unhappy, mournful state!

G

SCAN-

82 SCANDERBEG: Or,

SCANDERBEG.

My heart relented:
 All thoughts of vengeance vanish'd at the sight,
 At such distress of majesty so sunk
 In misery; not e'en the sad remembrance,
 The guilty scene of my dear brothers murders,
 Cou'd steel my heart t' increase the dreadful weight
 Of heav'n's avenging hand. Th' unhappy monarch
 I order'd to be lodg'd in our own palace,
 Near our apartments.—Hark, again he raves.—
 My friends, if you can bear the shocking sight,
 Such a sad abject view of human greatness,
 (Now in this high tide of our prosperous fortune)
 May check our pride, and teach us we are men.

*[Back Scene draws, and discovers a dark room
 with only two glimmering lamps.]*

AMURATH, in chains.

AMURATH.

Sound, found, charge, charge; command our Aga
 lead

The Janizaries on: charge all, pour in
 Our number, urge, press on, break through;
 Force ope the barriers of the gate, scale, mount
 Yon tow'ring wall by millions—search throughout
 The town, the universe for Arianissa.—
 Crowns—worlds I'll give.—See, yonder comes the
 rebel!

'Tis he! 'tis Scanderbeg!—I know him well
 By the white plume, and circlet of bright gems
 Upon his front:—he's here—now let me on—

He

LOVE and LIBERTY.

83

He falls—he is unhors'd—Victory—vengeance—
Quick, let me in ; none dare restrain my fury—
Am I with-held, chain'd, fetter'd? —Treason—
treason—

Where am I?—O my brain!—my tortur'd soul!—
[Sinks on a couch,

URANES.

How fierce he raves ! The late scenes of battle
Dwell on his mind : The vehemence of his fury
Hath quite o'erpower'd him now—he sinks—
Yet he again revives.—

AMURATH.

How the dim tapers, glimmering in their sockets,
Glance glaring light and dismal horror round !
Hah ! Scanderbeg ! his brothers too !—what mean ye?
—Why did I spill your blood ?—how they fix
Their stedfast eyes upon me—dreadful glare !
Now they come stalking on me—stiff and rigid,
With meagre forms !—their ghostly looks
Appal my senses.—

ARANIT,

—His trouble'd conscience
Haunts his imagination with the forms
Of those he murder'd : (dread effect of guilt !)

SCANDERBEG.

Great guilt, and just distress !—Behold he sinks
With agony, and pants for breath !—support him,
He cannot hold it long—life's on the wing.

AMURATH.

—Away, be gone, stand off, ye baleful spectres !
Dire forms, avaunt :—Now they approach again—

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They

84 SCANDERBEG: Or,

They seize me—in their hands th' envenom'd bowls!
They offer me to drink—they drench me—now 'tis
done.

The fatal juice hath seiz'd me thro'—I shiver—
An icy horror chills thro' my blood—I freeze—
A dizzy darkness overwhelms me—

Oh Allah!—Oh!—Oh!

[Dies.

ARANIT.

The pangs of death are on him,
Convulsive strugglings!—lo, he gasps!—he dies.

SCANDERBEG.

Ay, there his furious soul, too big for prison,
Brake forth—How fallen from the wicked height,
When late he lorded o'er the vassal east!—
Wou'd he were yet alive, that I might teach him
The difference 'twixt a Tyrant and a King,
And with humanity repay his hate.
But 'tis too late.——

ARANIT.

These are the tyrants ends. Believe my age
And sure experience, that the proud destroyers
Rarely descend unpunish'd to the grave.
Just heav'n, resolv'd to vindicate his laws,
Not always waits for an hereafter reck'ning,
But loves ev'n here to antedate their pains.
'Tis true, sometime they're suffer'd to be cruel;
But view the end, and heav'n is always equal.
The sword of justice, tho' it seems awhile
To stand in air, and tardy in the blow,
Yet falls with weight, and crushes in the close.

THOPIA.

THOPIA.

But now a long adieu to care and troubles;
Let the dread images of battle sleep,
And ev'ry sad idea quit the breast
Wasted afar, and brush'd away by joy.
If I can read my royal master's thoughts,
He thinks the prize has recompens'd his toils.

SCANDERBEG.

It has indeed, far, far beyond desert.
When I behold my Arianissa's beauty,
The price of dangers, and the pay of war,
Methinks the gods, indulgent to my hopes,
Are too profuse, and over-rate my virtue.
When I run o'er the scenes of death I've pass'd thro',
And view the bright reward of all my labours,
Bondage looks chearful, and some guardian pow'rs
Loosen my chains, and o'er the dungeon smile,
Ev'n Amurath was kind—What says my fair one?

ARIANISSA.

O my lov'd lord! the sprightly joy I feel,
Seals up my tongue, and is too large for utterance:
I look on ev'ry ill, the curst Seraglio,
Alibec's fury, and the Sultan's love,
As the contrivance of the fav'ring gods
To make us blest, and give a taste to happiness.

SCANDERBEG.

May I then, Aranit, now call thee father?

ARANIT.

Had she the charms of angels in her face,
And in her breast the purity of heav'n,
With all the kingdoms of the east her dow'ry,

86 SCANDERBEG, &c.

Were I to name the man that most deserv'd her,
Is wou'd be Scanderbeg.

SCANDERBEG.

————— Then am I happy.

THOPIA.

And may I in my turn, victorious Prince,
Prefer my suit, and ask the fair Amiffa ?

SCANDERBEG.

She's thine.

THOPIA.

Then too is Thopia blest.

SCANDERBEG.

Be joy through Croya's happy streets proclaim'd ;
And, after thanks to heaven for such success,
Mirth reign alone, and pleasure guide the day :
Let ev'ry muse record the mighty blessing,
And the soft theme be victory and peace.

The soldier's and the lover's bliss compleat,
No more revenge shall in my bosom beat,
Bondage forgot, and liberty restor'd,
A lasting peace shall sheath the uselefs sword ;
Conquest and love to bless my reign combine,
Albania free, and Arianiffa mine.

The E N D.



A

Compleat LIST

Of all the

English Dramatic POETS,

AND OF

All the PLAYS ever printed in the
English LANGUAGE,

TO THE

Present YEAR M,DCC,XLVII.



G 4

THE

Complete List

of

English Dramatic Poets

AND OF

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English Language

TO THE

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By

D. D.



A N
A C C O U N T
O F

*All the PLAYS printed in the
English LANGUAGE ; which will com-
prehend a compleat History of the
English STAGE, to the Year 1747.*

WE are told by our Historians, particularly old Stow in his *Survey of London*, " That the Parish-clerks of London were, of old time, accustomed to assemble at Clerkswell, or Clerkenwell, yearly, and to play some large History of Holy Scripture. For Example, of late Time, to wit, in the Year 1390, the 14th of Richard II. I read, says he, that the Parish-clerks of London, on the 18th of July, play'd Interludes at Skinnerfwell, " near unto Clerkenwell, which " Play continued three Days " together, the King, Queen, " and Nobles being present. " Also in the Year 1409, the " 10th of Henry IV. they " play'd a Play at the Skinnerfwell, which lasted eight " Days, and was of Matter " from the Creation of the " World. There were to see " the same the most Part of " the Nobles and Gentiles of " England, &c."

By what is here said, one would imagine that Plays were

at first a Religious Institution in *London*, however they have deviated from it since. But tho' these Plays were acted, and perhaps some before that Time, yet we meet with none in Print till the Reign of King *Henry VIII.* when the first Play printed in our Language was,

ACCOLASTUS, a Comedy, wrote by *Dr. Palsgrave*, Chaplain to that Prince, in the Year 1540, which I here mention by itself, on account of its being the first; but I shall, in the following Sheets, set down all the Authors alphabetically, dividing the Work in two Parts or Periods; the first ending some time before the *RESTORATION*, and the second continued from the *Restoration* of *Charles II.* to the Year 1747: because, during the *Usurpation*, the *STAGE*, as well as the *STATE*, seem'd to be under an *Interregnum*, and was restored to greater Splendor than ever after the Return of Monarchy.

AUTHORS before the RESTORATION.

A.

THE Right Hon. WILLIAM ALEXANDER Earl of *Stirling*, in the Reign of King *James I.* wrote four Plays, which he call'd *Monarchic* Tragedies.

I. The *Alexandrian* Tragedy.

II. *Cræsus*, a Tragedy.

III. *Darius*, a Tragedy.

IV. *Julius Cæsar*, a Tragedy.

These Plays were not at all fit for the Stage, and were rather Historical Dialogues than Dramatic Performances, in alternate Verse.

Darius was his Lordship's first Dramatic Performance, and was printed at *Edinburgh* in the Year 1603; but *Cræsus* is thought to be the most moving.

This Nobleman was in great Favour with his Sovereign; and by some of his Writings shews, that he was not altogether undeserving of it, tho' he was a great Punster; but in those Days *Punning* was accounted no Crime.

Mr. ROBERT ARMIN.

This Author likewise, in the Reign of *James I.* wrote one Play, called,

The History of the two Maids of Moor-Clack, a Comedy;

Play'd by the Children of the King's Majesty's Revels, and printed in the Year 1609.

This Author writes himself, in the Title-page, one of his Majesty's Servants.

It is very probable he was of the Company of Comedians, because his Name is found in the Drama of *Ben Johnson's Alchymist*, among the other eminent Actors of that Time.

B.

MR. BARNABY BARNES, in the Reign of King *James I.* also, wrote one Play, call'd

The Devil's Charter ; a Tragedy, acted before the King, 1607.

ROBERT BARON, Esq;

He lived in the Reign of King *Charles I.* and in the Time of the succeeding *Usurpation*, and wrote three Dramatic Pieces :

I. *Deorum Dona*, a Masque; performed before the King and Queen of *Cyprus*. It is Part of a Romance called the *Cyprian Academy*, written by the same Author when he was but seventeen Years of Age, and printed in *London* in the Year 1647.

II. GRIPUS and HEGIO, or the *Passionate Lovers* ; a Pastoral of three Acts.

III. MIRZA, a Tragedy ; printed at *London*, and dedicated to the King.

This young Gentleman was bred at the University of *Cambridge*, and afterwards became a Member of the Society of *Gray's-Inn*.

LODOWICK BARRY, Esq;

A Gentleman of an ancient Family in *Ireland*, but not a

Lord, as Mr. * *Anthony Wood* is pleased to call him. He flourished about the Middle of the Reign of King *James I.* and was the Author of one Comedy, called

RAM-ALLEY ; or *Merry Tricks*. Printed at *London* in the Year 1611, acted by the Children of the King's Revels before that Year, and but then first printed.

This Comedy by some is given to *Philip Massenger* ; but Mr. *Wood* has rectified that Mistake, and both he and Mr. *Langbain* agree, that it was wrote by Mr. *Lodowick Barry*.

The Plot in this Play of *Will Smalshank's* decoying the Widow *Taffeta* into Marriage, is the same with that in *Killigrew's Parson's Wedding*, and taken from the *English Rogue*, Part IV. Chap. xix. where a Servant is introduced decoying his Mistress into a Wedding, by bribing the City-music to play under her Window, and with her Joy of her Marriage ; while he, at the same time, appears at her Window in his Shirt, and throws Money to them.

* *Athen. Oxon.* Vol. I. p. 629.

Mr.



MR. FRANCIS BEAUMONT.

This Gentleman was descended from the ancient Family of his Name, seated at *Grace-dieu* in *Leicestershire*; and was born about the Year 1585, in the Reign of Queen *Elizabeth*. His Grandfather *John Beaumont* was Master of the Rolls, and his Father *Francis Beaumont* one of the Judges of the Court of Common Pleas. His Mother was *Anne* Daughter of *George Pierrepont*, of *Home-Pierrepont* in *Nottinghamshire*, of the Family of the present Duke of *Kingston*.

This our Poet had his Education in the University of *Cambridge*, but in what College is uncertain. He became afterwards a Student of the *Inner-Temple*; but we do not find that he made any Proficiency in the Law: Perhaps his Devotion to the Muses prevented his applying himself to so dry a Study.

He died before he was 30 Years of Age, in *March* 1615, and was buried on the 9th of the same Month, in the Entrance of *St. Benedict's Chapel*, within *St. Peter's, Westminster*. There is no Inscription on his Tomb; but two Epitaphs have been written on him; the first by *Sir John Beaumont* his Brother, and the other by *Bishop Corbet*, which are as follows:

An Epitaph on my deare Brother
FRANCIS BEAUMONT.

On Death, thy murderer, this
Revenge I take;

I slight his Terror, and just
Question make,

Which of us two the best Pre-
cedence have,

Mine to this wretched World,
thine to the Grave?

Thou should'st have follow'd
me; but Death, to blame,

Miscounted Years, and measur'd
Age by Fame:

So dearly hast thou bought thy
precious Lines;

Their Praise grew swiftly, so
thy Life declines.

Thy Muse, the Hearer's Queen,
the Reader's Love,

All Ears, all Hearts, but Death's,
could please and move.

That of *Bishop Corbet* was:

On Mr. FRANCIS BEAUMONT,
(Then newly dead.)

He that hath such Acuteness,
and such Wit,

As would ask ten good Heads
to husband

He

He that can write so well, that
no Man dare
Refuse it for the best, let him
beware.

BEAUMONT is dead, by whose
sole Death appears,
Wit's a Disease consumes Men
in few Years.

Our Poet left behind him one
Daughter, Mrs. Frances Beau-
mont, who died in Leicestershire
since the Year 1700. She had
been possessed of several Poems
of her Father's Writings; but
they were lost at Sea in her
Voyage from Ireland, where

she had lived some time in the
Duke of Ormond's Family.
Besides his Plays, which he was
jointly concerned in with Mr.
Fletcher, and which we shall
give an Account of when we
come to speak of that Gentle-
man, he wrote a little Drama-
tic Piece intituled, *A Masque of*
Gray's-Inn Gentlemen, and the
Inner-Temple; a Poetical Epi-
stle to Ben Johnson (a); Verses
to his Friend Master John Flet-
cher, upon his Faithful Shep-
herd's (b); and other Poems
printed together in 1653, in
Octavo.

Mr.

(a) We learn from the Title of that Epistle, that it was written to that Poet
from the Country, before the Author and Mr. Fletcher came to London. In this
Piece Beaumont expresses the highest Esteem and Friendship for Johnson.

(b) The Faithful Shepherdess was a Pastoral written by Mr. Fletcher alone,
which having met with but an indifferent Reception upon the Stage, Beaumont
addressed a Copy of Verses to him upon that Occasion; in which he ingeniously
represents the Hazard of writing for the Stage, and finely satirizes the Audience's
Want of Judgment, as follows:

Why shou'd the Man, whose Wit ne'er had a Stain,
Upon the Public Stage present his Vein,
And make a thousand Men in Judgment fit,
To call in question his undoubted Wit?
Scarce two of which can understand the Laws
Which they should judge by, nor the Party's Cause.
Among the Rout there is not one that hath,
In his own Censure, an explicit Faith:
One Company, knowing they Judgment lack,
Ground their Belief on the next Man in Black;
Others on him that makes Signs, and is mute;
Some like as he does in the fairest Suit:
He as his Mistress doth, and she by Chance.
Nor want there those, who, as the Boy doth dance
Between the Acts, will censure the whole Play:
Some, if the Wax-lights be not new that Day.
But Multitudes there are, whose Judgment goes
Headlong, according to the Actor's Cloaths.

Then having approved Fletcher's Design in publishing his Play, in order to
convince the World how excellent a Performance they had disliked upon the Stage,
he concludes with this severe Reflection:

Besides,

Mr. BEAUMONT was esteem'd so accurate a Judge of Plays, that *Ben Johnson*, while he lived, submitted all his Writings to his Censure; and, it is thought, used his Judgment in correcting, if not contriving, all his Plots. The Regard he had for him appears in the Verses below (c) written to him.

Mr. DRAWBRIDGE-COURT
BELCHIER.

This Gentleman was born at *Gilborough*, commonly called *Goldborough*, in *Northamptonshire*, being the Son of *William Belchier*, Esq; of that Place. He was educated at *Christ-Church College* at *Oxford*, and afterwards travelled. While he was at *Utrecht* in the *United Provinces*, in the Year 1618, he wrote one Play, called

HANS BEER-POT, his invincible Comedy of *See me, and see me not*. Acted, as the Title-page says, by an honest Com-

pany of Health-Drinkers. The Author, in his Epilogue, says it is neither Tragedy nor Comedy.

The same Author wrote several Poems; and made some Translations. He died in the *Low Countries* in the Year 1621.

Mr. RICHARD BERNARD.

This Gentleman lived in *Lincolnshire* in the Reign of Queen *Elizabeth*, and gave us the first entire Translation of *Terence's* Comedies. They are six in Number.

- I. *Andrea*.
- II. *Adelphi*.
- III. *Eunuchus*.
- IV. *Heautontimorumenos*.
- V. *Hecyra*.
- VI. *Phormio*.

These Plays have been likewise translated by Mr. *Echard*; and since him by Mr. *Thomas Cooke*, who published them, with a new Edition of the Original, in

Besides, one 'Vantage more in this I see;
Your Cens'ers now must have the Quality
Of Reading, which, I am afraid, is more
Than half your shrewdest Judges had before.

(c) BEN JOHNSON's Verses address'd to BEAUMONT.

How I do love thee, *Beaumont*, and thy Muse,
That unto me do'st such religious Use!
How do I fear myself, that am not worth
The least indulgent Thought thy Pen drops forth!
At once thou mak'st me happy, and unmak'st;
And giving largely to me, more thou tak'st.
What Fate is mine, that so itself bereaves?
What Art is thine, that so thy Friend deceives?
When, even there, where most thou praisest me,
For writing better I must envy thee.

in the Year 1736, with the *chester*; printed in the Year 1655.
 Latin in one Page, and the *English* Translation in the other.

Mr. SAMUEL BRANDON.

In the Reign of Queen Elizabeth this Gentleman wrote one Play, called

The Virtuous OCTAVIA; a Tragi-Comedy, printed in the Year 1598. It was never acted, though the Author and others had a very good Opinion of it.

Mr. NICHOLAS BRETON.

An Author who wrote and published one Interlude, called *The Old Man's Lesson, and Young Man's Love*.

There is no Date to this Piece; but it is very ancient.

Mr. ANTHONY BREWER.

A Gentleman who lived in the Reign of King Charles I. wrote two Plays.

I. *The Country Girl*, a Comedy, acted in the Year 1647, with great Applause.

This Play was revived by one Leonard in the Year 1677, under the Title of *The Country Innocence, or the Chamber-maid turn'd Quaker*.

II. *The Love-sick King*, an *English* Tragical History; with the Life and Death of Cartesimunda, the fair Nun of Win-

chester; printed in the Year 1655.

This Play was also revived, and acted at the King's Theatre, under the Title of the *Perjur'd Nun*, Anno 1680.

Mr. ALEXANDER BROME.

This Author lived in the Reign of King Charles I. and was both a stirring Attorney and Poet in the Royal Cause. He published a Volume of Poems soon after the *Restoration* of King Charles II. which he had wrote in the Time of the *Usurpation*; together with Epistles and Epigrams, translated from divers Authors.

There is likewise a Translation of *Horace* in Octavo in his Name, tho' not wholly done by himself. After the Decease of his Namesake Rich. Brome, he publish'd an Edition of his Plays; but has left but one in his own Name, intituled

The Cunning Lovers, a Comedy, printed in the Year 1654.

Mr. RICHARD BROME.

This was the first and only Poet, I believe, that ever was put Apprentice to the Trade; but having served the famous Ben Johnson in the Reign of King Charles I. and afterwards setting up for himself, he acquired some Reputation by his Comedies; upon which he was complimented with Copies of Verses

Verſes from moſt of the Poets of his Time, and even from his Maſter Ben.

His Plots are his own; for, ſtudying Men more than Books, he has fallen into no *Plagiarisms*. He wrote the fifteen following Plays:

I. *Nowella*, a Comedy, acted by his Maſteſty's Servants in the Year 1632.

II. *The Court-Peggar*, a Comedy, acted at the Cockpit by his Maſteſty's Servants in the Year 1632.

III. *Antipodes*, a Comedy, acted by the Queen's Servants at *Salisbury-Court* in *Fleet-ſtreet*, Anno 1633.

IV. *Asparagus Garden*, a Comedy, 1634.

V. *The City Wit; or the Woman wears the Breeches*, a Comedy, 1634.

VI. *The Damoifelle; or the New Ordinary*, a Comedy, 1635.

VII. *The mad Couple well match'd*, a Comedy, 1635. This Play was revived by the Duke of York's Company, under the Title of the *Debauchee, or the Credulous Cuckold*.

VIII. *The Jovial Crew, or the Merry Beggars*, a Comedy, acted by his Maſteſty's Servants in the Year 1635.

This Comedy was revived at the Theatre-Royal in *Drury-Lane* about the Year 1730; and by the Addition of ſome Songs, turn'd into a Ballad-Opera, in Imitation of the celebrated *Beggar's Opera*, which was the firſt

of the kind, and which we ſhall ſpeak of in its Place.

IX. *The Love-ſick Court, or the ambitious Politick*, a Comedy.

X. *The New Academy, or the New Exchange*, a Comedy.

XI. *Covent-Garden weeded, or the Middleſex Juſtice of Peace*, a Comedy, 1658.

XII. *The Queen's Exchange*, a Comedy, acted with general Applauſe by his Maſteſty's Servants at *Black-fryars*.

XIII. *Queen and Concubine*, a Comedy.

XIV. *The Engliſh Moor, or the Mock-Marriage*, a Comedy, acted by her Maſteſty's Servants.

XV. *The Northern Laſt, or a Neſt of Fools*, a Comedy, acted with great Applauſe at the Theatre-Royal; but the Time is uncertain; for it is impoſſible it could be, as Mr. *Giles Jacob* ſays in his Poetical Reſiſter, in the Year 1663. *Ben Jonſon* having wrote ſome commendatory Verſes to the Author upon it, and that Year was 26 Years after his Death which happened in 1637.

Part of thoſe Verſes were as follow:

And you, Dick, do my Arts with
good Applauſe,
Which you have gained from
the Stage,
By Obſervation of thoſe Com-
Laws,
Which I, your Maſter, firſt
teach the Age.

Befide

Besides the aforementioned Comedies, wholly his own, Mr. *Richard Brome* had some Share in another, called *The Lancashire Witches*; in the writing which he joined with Mr. *Thomas Heywood*.

Mr. HENRY BURKHEAD.

This Author was a Merchant of *Bristol*, and lived in the Reign of King *Charles I.* He wrote one Play, called

COLA's Fury; or LYRENDA's Misery, a Tragedy, printed in the Year 1645, and dedicated to the Right Hon. *Edward Somerset Lord Herbert*; but never acted. The Subject of this Play is the *Irish* Rebellion, which broke out in the Year 1641.

HENRY BURNEL, Esq;

An *Irish* Gentleman, who lived in the Reign of King *Charles I.* He wrote one Play, called

LANDGARTHA, a Tragi-Comedy, acted at the New-Theatre in *Dublin*, with very good Applause, in the Year 1641.

The Story is the Conquest of *Fro* King of *Sweden*, by *Regner* King of *Denmark*, with the Repudiation of *Landgartha*, Queen to the latter.

The Author introduced this Play with a Prologue, spoken by an Amazon, having a Battle-

Ax in her Hand, to secure its Success.

Before we have done with the Letter B, we must take notice of

JOHN BALE,

Who wrote one Piece called, *A Tragedy or Interlude, manifesting the chief PROMISES of GOD unto Man in all Ages, from the Beginning of the World to the Death of Jesus Christ, a Mystery.*

So the Author calls it; but if it may be called a Play, this would indeed be the first printed in the *English* Language, because it was published Anno 1537, three Years before Dr. *Palsgrave's Accolaustus*, already mentioned. We have likewise omitted in the exact alphabetical Order,

Sir WILLIAM BARCLAY,

The Author of one Play call'd *The Lost Lady*, a Tragi-Comedy.

C.

LADY ELIZABETH CAREW. This Lady lived in the Reign of Queen *Elizabeth*, and wrote the following Play;

MARIAM, the fair Queen of Jewry, a Tragedy, printed (but not acted, as we can understand) about the latter End of that Queen's Reign.

H

Mr.

Mr. THOMAS CAREW.

This Gentleman was Groom of the Bedchamber to King Charles I. and a Favourite with that Prince. He wrote a Masque called

Cælum Britannicum, perform'd by the King, the Duke of Lennox, the Earls of Devonshire, Holland, and others of the Nobility, in the Banqueting-house at Whitehall, in the Year 1633. Mr. Henry Lawes set the Music upon the Occasion.

The same Author published a Volume of Poems.

LODOWICK CARLELL, Esq;

This Gentleman was Groom of the Privy Chamber to King Charles I. and King Charles II. He published six Plays:

I. *Arviragus and Philicia*, a Tragi-Comedy, in two Parts, acted at Black-fryars by his Majesty's Servants, Anno 1639.

This Play was afterwards revived, with a new Prologue, writ by Mr. Dryden.

II. *The Passionate Lover*, a Tragi-Comedy, in two Parts, acted before the King and Queen at Somerset-house 1655, and dedicated to the illustrious Princess Mary, Duchess of Richmond and Lenox.

III. *The Fool would be a Favourite, or the Discreet Lover*, acted by the Queen's Servants with general Applause, Anno 1657.

IV. *OSMOND the Great Turk or the Noble Servant*, a Tragedy, acted by the Queen's Majesty's Servants, Anno 1657. The Action of this Play is the taking Constantinople.

V. *The Deserving Favourite*, a Tragi-Comedy, acted by the King's Servants with very great Applause, Anno 1659.

VI. *HERACLIUS, Emperor of the East*, a Tragedy, printed in the Year 1664.

This is a Translation of one of Corneille's Plays, and was never acted.

He is likewise supposed to be the Author of

VII. *Sir SOLOMON, or the Cautious Coxcomb*, a Comedy, acted at the Duke's Theatre 1671.

Mr. RICHARD CARPENTER.

This Author was supposed to be a Divine, and wrote one Play in the Reign of King James I. called

The Pragmatical Jesuit new leavened.

Mr. WILLIAM CARTWRIGHT.

This Gentleman was bred at Eton, and afterwards at Christ-Church College in Oxford; of which University he was chosen Proctor in the Year 1643, but died soon after. He was eminent for his Learning and Loyalty, was an excellent Orator, and good Poet, extremely polite in his Behaviour, and beautiful in his

his Person. The King had a great Esteem for him. Ben Johnson called him his Son, and Bishop Fell gave him the highest Commendation, in saying *He was the utmost that Man could come to.* He wrote the four following Plays:

I. *The Siege, or Love's Convert*, a Tragi-Comedy, dedicated to King Charles I. in the Year 1651.

II. *The Royal Slave*, a Tragi-Comedy, performed by the Students of *Christ-Church College, Oxon*, 1651. Dr. Busby, the famous Master of *Westminster-School*, then a Student, acted a principal Part in it; and he and his Fellow-Students performed their Parts so well, that they were thought to exceed the Actors by Profession, who afterwards play'd it at *Hampton-Court*.

This was esteemed one of the best Plays of that Time.

III. *The Ordinary*, a Comedy, in the Year 1657.

IV. *The Lady-Errant*, a Tragi-Comedy, 1657.

This was also esteemed a good Play.

These Plays, together with his Poems, are printed in 8vo, with commendatory Verses before them from most of the Wits of the University.

Mr. ROBERT CHAMBERLAIN,

The Son of Richard Chamberlain of Standish in Lanca-

shire. He wrote one Play, call'd *The Swaggering Damsel*, a Comedy, printed in London in the Year 1740.

He likewise composed several other poetical Pieces, approved by the ingenious Men of that Time, viz. *Nocturnal Lucubrations, or Meditations Divine and Moral*, dedicated to Peter Ball, Esq; Solicitor General to Queen Mary, Wife of King Charles I.

Mr. WILLIAM CHAMBERLAIN.

This Author was an old Cavalier, and a Doctor of Physic by Profession at *Shaftsbury* in *Dorsetshire*. He wrote one Play called

Love's Victory, a Tragi-Comedy, in 1658, dedicated to Sir William Portman.

This Play was wrote during the Time of the Civil Wars; but the Stage being then suppressed, it was not acted till the Year 1678, when it appeared, and was acted under a new Title, and called

The Wits led by the Nose, or a Poet's Revenge.

Mr. GEORGE CHAPMAN.

This Author lived in the latter Part of Queen Elizabeth's Reign, and in Part of that of King James I. He was intimate with Ben Johnson, and much caress'd by the best Writers of that Time.

At the Request of the Gentlemen of the *Middle Temple* and *Lincoln's Inn*, he composed a Masque on the Occasion of the Marriage of Princess *Elizabeth*, only Daughter of King *James I.* and *Frederick V.* Count *Palatine* of the *Rhine*, afterwards King of *Bohemia*. He wrote seventeen Dramatic Pieces:

I. *All Fools*, a Comedy, performed at *Black-fryars* in the Year 1605.

II. *Eastward Hoe*, a Comedy, acted also at *Black-fryars* the same Year. *Ben Johnson* and *Marston* joined with *Mr. Chapman* in writing this Play; and *Tate*, the Poet-Laureat in Queen *Anne's* Reign, revived it under the Title of *Cuckold Haven*.

III. *The Gentleman Usher*, a Comedy, printed in the Year 1606. It is not certain whether it was ever acted, nor indeed does it seem to deserve it.

IV. *Monsieur D'OLIVE*, a Comedy, often acted, with Success, at the Theatre in *Black-fryars*, in the Year 1606.

V. *The Conspiracy and Tragedy of Charles Duke of Biron, Marshal of France*, acted in *Black-fryars* in 1608.

VI. The second Part of *The Conspiracy*, acted the same Year at *Black-fryars*, and both dedicated to Sir *Thomas Walsingham*.

VII. *May-Day*, a witty Comedy, acted several Times at

the *Black-fryars*, in the Year 1611.

VIII. *The Widow's Tears*, a Comedy, acted in the Year 1616. The Story of the *Ephesian Matron*.

IX. *Buffy D'AMBOIS his Revenge*, a Tragedy, acted at the private House in the *White-fryars* in the Year 1613.

X. *The Temple*, a Masque, 1614. This was the Masque presented at Court before the King, at the Celebration of the Nuptials of Count *Palatine* of the *Rhine*, and Princess *Elizabeth*; *Mr. Inigo Jones* ordered the Scenes and Machines.

Two Wise Men, and all the rest Fools, a Comedy, acted in the Year 1619. The Prologue and Epilogue to this Play are both wrote in Prose: And the Play had seven Acts in it.

XII. *CÆSAR and POMPEY*, a Tragedy, 1631.

XIII. *Revenge for Honour*, a Tragedy, 1654

XIV. *ALPHONSUS, Emperor of Germany*, a Tragedy, acted with great Applause at the private House in *Black-fryars*, 1654.

XV. *Humorous Day's Mirth*, a pleasant Comedy, acted by the Earl of *Nottingham's* Servants.

XVI. *Buffy D'AMBOIS*, a Tragedy, presented at *St. Paul's*, in the Reign of King *James I.*

XVII. *The Blind Beggar of Alexandria*, a Comedy, neither

Neither divided into Acts nor Scenes, said to be published in 1598; if so, it must have been the Author's first Play.

Mr. Chapman, besides Dramatic Pieces, translated *Homer*, *Hesiod*, and *Musæus*.

Sir ASTON COCKAIN,

A Gentleman of an ancient Family at *Asbbourn* in *Derbyshire*, who wrote three Plays, and a Masque.

I. A Masque, performed at *Berthie* in *Derbyshire*, in the Year 1639, before the Right Hon. *Philip* first Earl of *Chesterfield*.

II. *The Obstinate Lady*, a Comedy, 1658.

III. *TRAPPOLIN supposed a Prince*, a Tragi-Comedy, 1658. This is partly taken from an Italian Play which the Author saw acted at *Venice*, called *Trappolen creduto Principe*. It was revived by *Duffet* after the Restoration, and since by Mr. *Tate*, under the Title of *Duke and no Duke*, and acted at the Theatre in *Dorset-garden*.

IV. *OVID's Tragedy*. Part of this Play is taken from *Ovid's* Elegies, and part from an Italian Play, called *Il Atheisto Fulminato*. It was not acted till the Year 1669.

Mr. JOHN COOK,

In the Reign of Queen *Elizabeth* wrote one Play, called

GREEN's *Tu Quoque*, a Comedy.

This Play was acted with great Applause, and had its Name from one *Green*, a famous Comedian in his Time, whose general Answer to all Compliments was, *Tu Quoque*.



Mr. ABRAHAM COWLEY.

This celebrated Poet was born in *London*, in the Year 1618, had his Education at *Westminster* School, and *Trinity* College, *Cambridge*: But he commenced Poet, at the first Place, and wrote Verses in the 10th Year of his Age; this early Inclination to Poetry, he tells us himself, was owing to his meeting with *Spenser's Fairy Queen* by Chance, which he took great Delight to read in. He was a Person of great Integrity as well as Genius. He was brought, when young, into the Service of my Lord *St.*

H 3

Albans,

Albans, and attended the Queen-Mother to *France*, where he was serviceable to the Royal Family during the Exile. We need be the less circumstantial in this Account of him, because his Life is wrote by Dr. *Sprat*, Bishop of *Rocheſter*, and prefixed to his Works. Mr. *Cowley* for many Years expreſſed a great Deſire to retire from Buſineſs and live in the Country, which at laſt he found himſelf enabled to do; but what he looked upon as his Bleſſing, proved his Bane. For in a very little Time after he was ſettled there, at *Chertſey*, near the Banks of the *Thames*, ſtaying one Day later in the Fields than was proper, attending his Workmen in ſome of their rural Employments, he caught ſuch a Cold that was ſoon the Occaſion of his Death.

He was buried in *Weſtminſter Abbey*, where the Duke of *Buckingham* erected a fine Monument over him.

He wrote three Plays.

I. *Lowe's Riddle*, a Paſtoral-Comedy, 1633. Dedicated to Sir *Knelm Digby*. This Play was written by the Author, whiſt he was a King's Scholar at *Weſtminſter*; and was firſt printed with his Poetical Bloſſoms. The Author makes this Apology for it in his Dedication:

Take it as early Fruits, which
rare appear,
Though not half ripe, but worſt
of all the Year;
And if it pleaſe your Taſte, my
Muſe will ſay,
The Birch which crown'd her
then, is grown a Bay.

II. *The Guardian*, a Comedy, printed in 1650. This Play was acted ſeveral Times privately in *London*, during the Prohibition of the Stage; as alſo at *Cambridge*, before Prince *Charles*; and after the Reſtoration it was publicly acted at *Dublin* with great Applauſe.

III. *The Cutter of Colemanſtreet*, a Comedy, 1663. This was the Play called *The Guardian*, new writ, and perfectly alter'd. It was repreſented at the Duke of *York's Theatre* in *Salisbury-Court*; and was at firſt oppoſed by ſome Perſons, who envied the Author for his Loyalty; but was afterwards acted with univerſal Applauſe.

This Gentleman likewiſe wrote a Latin Comedy, intituled *Naufragium Jocularis*; *The Merry Shipwreck*; which was acted before the Univerſity of *Cambridge*, by the Members of *Trinity-College* 1638. He likewiſe wrote a great many other excellent Pieces in Verſe and Proſe: Of the former his Love Verſes call'd *The Miſtreſs*; and his *Davidiſs*, a ſacred Poem on

on the Troubles of *Dawid*, cannot be too much admir'd; and as he did not play the Plagiary in any of his Dramatic Works, so he cannot be accus'd of borrowing any thing in his other Writings; but as he was a great Master of the Classics, he often imitates and resembles them. And as Sir *John Denham* expresses it,

*Horace's Wit, and Virgil's State,
He did not steal, but emulate;
And when he would like them appear,
Their Garb, but not their Cloaths did wear.*

Mr. RICHARD COX,

Was a famous Comedian in the Reign of King *Charles I.* During the Suppression of the Stage, he composed several Drolls, which were acted by stealth, and published one Interlude, called

ACTÆON and DIANA, in the Year 1656.

D

SAMUEL DANIEL, Esq;

THIS Gentleman was born near *Taunton*, in *Somersetshire*, educated in the University of *Oxford*, and afterwards preferred to a Place at Court under Queen *Anne*, the Consort of *James I.* He wrote five Dramatic Pieces.

I. *The Queen's ARCADIA*, a Pastoral Tragi-Comedy, presented to the Queen and her Ladies, by the University of *Oxon*, in *Christ-church College*, in the Year 1605. It is dedicated to the Queen.

II. *CLEOPATRA*, a Tragedy, first printed in the Year 1611. Dedicated to the Countess of *Pembroke*.

III. *PHILOTA*, a Tragedy. Dedicated to King *Charles I.* when Prince of *Wales*.

IV. *HYMEN'S Triumph*, a Pastoral Tragi-Comedy, presented before the King at the Queen's Court, on the Celebration of the Nuptials of the Lord *Roxburgh*. It is dedicated to the high-born Princess *Anne* of *Denmark*, Queen of *England*, &c.

V. *The Vision of the Twelve Goddesses*, a Masque, presented at *Hampton-Court*, before the Queen and her Ladies. Dedicated to the Lady *Lucy* Countess of *Bedford*.

Mr. *Daniel* wrote, besides the aforesaid Plays, a *History of England* in Folio, esteemed a very good one. He died in *Wiltshire*, near eighty Years of Age, and had a Monument erected to his Memory by the Lady *Anne Clifford*, Heiress of *George Earl of Cumberland*, and afterwards Countess of *Pembroke*, to whom he had been Tutor.

H 4

Sir

SIR WILLIAM DAVENANT,

Was the Son of a Vintner at *Oxford*, where he was born in the Year 1605, and admitted a Member of *Lincoln College* in the Year 1621. He is said to have been much encouraged in his Poetic Genius by the immortal *Shakespear* himself, who frequently used his Father's House in his Journies to *Warwickshire*, and from the Beauty of Mrs. *Davenant* his Hostess, and his Intimacy with her, some Reflections have been made as if our Poet had been nearer akin to him, than she wished her Husband should know; but this, being only Conjecture, might be a Slander.

From *Lincoln-College* our young Poet went into the Service of the Dukes of *Richmond*, and afterwards into that of the Lord *Brook*, after whose Decease he apply'd himself to Dramatic Poetry; and, in the Year 1637. succeeded *Ben Jonson*, as Poet Laureat, which Place he enjoyed in the Reigns of King *Charles I.* and *II.*

Sir *William Davenant*, after the *Restoration*, obtained a Patent from King *Charles II.* to set up a new Company of Actors, with which he first opened a House in *Little-Lincoln's-Inn-Fields*, in the Year 1662. This is the same Patent under which Mr. *Rich* acts, at present, at

the Theatre-Royal in *Covent-Garden*.

Sir *William* was the first who brought Scenes upon the *English Stage*, and to defray the Expence of them, raised the Prices of the Seats. The Pit, which was but eighteen Pence before, was raised to Half a Crown. The Boxes, which were but Half a Crown, were raised to Four Shillings; the first Gallery from a Shilling to eighteen Pence; and the upper Gallery from Six Pence to a Shilling.

His Dramatic Pieces are,

I. *The Cruel Brother*, a Tragedy, dedicated to the Lord *Aveston*, Lord High Chancellor of *England*.

II. *ALBOVIN, King of the Lombards*, a Tragedy. Dedicated to the Duke of *Somerset*.

III. *The Fair Favourite*, a Tragi-Comedy.

IV. *The Just Italian*, a Tragi-Comedy. Dedicated to the Earl of *Dorset*, with commendatory Verses by Mr. *Hopkins* and Mr. *Carew*.

V. *The Law against Lovers*, a Tragi-Comedy.

VI. *Love and Honour*, a Tragi-Comedy, acted at the Theatre in *Little-Lincoln's-Inn-Fields*, and in *Dorset-Garden*, with Applause, but is one of those Pieces lash'd by the Duke of *Buckingham*, in that admirable Satire the *Rehearsal*, where Prince *Volsius* has a strong Conflict with himself between *Love* and

and Honour when he is drawing on his Boots, and not able to come to a Resolution, hops off the Stage with one Boot on and the other off.

VII. *The Wits*, a Comedy, acted first at *Black-fryars*, and afterwards at the Duke's Theatre, with Applause.

VIII. *The Platonic Lovers*, a Tragi-Comedy, originally printed with the *Wits*.

IX. *The Man's the Master*, a Comedy.

X. *News from Plymouth*, a Comedy.

XI. *The Play-House to be Let*. This Play is composed of different Pieces of different kinds. One Act is a Translation of the *Sganarelle* of *Moliere*. Another Part is the History of Sir *Francis Drake*, and the Cruelty of the *Spaniards* in *Peru*. And the last Act is a Tragedy in *Burlesque Verse* of *Cæsar*, *Anthony* and *Cleopatra*.

XII. *The Siege*, a Tragi-Comedy.

XIII. *The Siege of Rhodes*, first Part.

XIV. *The Siege of Rhodes*, 2d Part.

XV. *The Unfortunate Lovers*, a Tragedy.

XVI. *The Distresses*, a Tragi-Comedy.

XVII. *An Entertainment at Rutland-House*, presented by Way of Declamation and Music, after the Manner of the Antients.

XVIII. *Britannia Triumphant*, a Masque, written by Sir *William Davenant* and Mr. *Inigo Jones*.

XIX. *The Triumphs of the Prince D'AMOUR*, a Masque, presented before his Highness, at his Palace in the *Middle-Temple*, performed by the Members of that Honourable Society, as an Entertainment to the Prince Elector. The Music of the Songs and Symphonies were set by Mr. *Lawes*.

XX. *The Temple of Love*, a Masque, presented at Court before the Queen and divers of the Nobility of both Sexes, in the Reign of King *Charles I*.

Besides the Dramatic Pieces afore-named Sir *William* joined with Mr. *Dryden*, in altering *Shakespear's Tempest*, which is as it is now commonly acted.

He is likewise supposed to be the Author of

The Rivals, a Tragi-Comedy, acted by the Duke of *York's* Servants, in the Year 1668.

He also wrote an Heroic Poem, called *GONDIBERT*, which made much Noise at that Time, and was commended in Verses by *Cowley* and others; but I believe is in very little Esteem at present.

Our Poet was made General of the Ordnance by the Marquess of *Newcastle*, and was knighted by the King in the Year 1643. He retired to *France*, during part of the Time

Time of the Civil Wars, and began his *Gondibert* there, about the Year 1650.

Mr. *Dryden* gives him the Character of a Man of a sprightly Genius, and says, his first Thoughts were generally the most happy.

In his Person he was genteel and well-made, but, by some Accident, had lost the greatest Part of his Nose, which was the Occasion of many a Sneer upon him. One Joke we have in *Joe Miller*, on the Subject, which I think not unpleasant.

“ Sir *William* going along the
“ *Mews*, was followed by a
“ Beggar-woman, who often
“ repeating that she besought
“ God to preserve his Eye-
“ fight; at last he turned about,
“ and ask’d her why she pray’d
“ so heartily for his Eye-fight,
“ he was not purblind as yet.
“ No, Sir, said she, *but if ever*
“ *you should, you have no Place*
“ *to hang your Spectacles on.*”

He died in the Year 1668, aged 63, and was buried in *Westminster-Abbey*, with only this Epitaph, in Imitation of *Ben Johnson’s*,

O Rare Sir William Davenant!

His eldest Son, Dr. *Charles Davenant*, likewise wrote one Dramatic Piece, after the *Restoration*, which will be spoke of in its Place.

Mr. ROBERT DAVENPORT.

This Author lived in the Reign of King *Charles I.* and wrote two Plays.

I. *The City Night-Cap*, a Tragi-Comedy, acted by his Majesty’s Servants 1651.

II. *King JOHN and MATILDA*, a Tragedy acted in 1655, and dedicated to *Montague Bertie Earl of Lindsey*.

Mr. ROBERT DAUBORNE.

This Gentleman lived in the Reign of King *James I.* and wrote the two following Plays:

I. *The Christian turn’d Turk*, a Tragedy, Anno 1612.

II. *The Poor Man’s Comfort*, a Tragi-Comedy, acted at the Cockpit in *Drury-lane*.

Mr. JOHN DAY.

This Author lived in the Reign of King *James I.* was some time a Student of *Caius-College* in the University of *Cambridge*, and wrote the six following Dramatic Pieces:

I. *The Travels of the Three English Brothers*, Sir Thomas, Sir Anthony, and Mr. Thomas Shirley, an Historical Play, acted by her Majesty’s Servants, in the Year 1607, and dedicated to *Honour’s Favourites*.

In composing this Piece, Mr. Day had the Assistance of Mr. Rowley and Mr. Wilkins.

II.

II. *A Parliament of Bees*, a Masque, 1607.

III. *Humour out of Breath*, a Comedy, 1607.

IV. *Law-Tricks, or who would have thought it?* a Comedy, 1608.

V. *The Isle of Gulls*, a Comedy, acted in *Black-fryars*, 1633.

VI. *The Blind Beggar of Bednal Green, with the merry Humour of Tom Stroud, the Norfolk Yeoman*, acted by the Prince's Servants, 1659.

This Mr. Day was a Man of no very honest Principles, if we may believe the following punning Lines, wrote by a Gentleman of *Lincoln's-Inn*, on his running away and bilking his Landlord.

*Here Night and Day conspire a
a secret Flight;*

*For Day, 'tis said, is gone away
by Night.*

*The Day is past, but Landlord,
where's your Rent?*

*You might have seen, that Day
was almost spent.*

*Day sold, at length put off what
e'er he might,*

*Tho' it was ne'er so dark, Day
would be Light.*

MR. THOMAS DECKER.

This Poet was Co-temporary with Ben Johnson, in the Reign of King James I. and a great Contender for the Bays. He writ eight entire Plays him-

self, and four other Plays with the Assistance of Webster, Rowley, and Ford; but the latter vastly exceed the former, there being no Dramatic Piece writ by him alone of much Esteem, but *The Untrussing the Humorous Poet*; and this is chiefly on account of the Subject, which was the witty Ben. The Plays which he has compos'd, and had a Hand in, are as follow;

I. *FORTUNATUS*, a Comedy, in the Year 1600. This Play is not divided into Acts.

II. *SATYROMASTIX, or The Untrussing a Humorous Poet*, a Comedy, acted by the Lord Chamberlain's Servants, in the Year 1602. This Play was occasioned by Ben Johnson's Poetaster, where, under the Name of *Crispinus*, Ben lashed our Author, which he endeavoured to return, by untrussing Ben, under the Title of *Horace junior*.

III. *Northward Hoe*, a Comedy, 1607. He was joined by Webster in this Play.

IV. *Westward Hoe*, a Comedy, 1607. Webster was also concerned in this Play.

V. *The Whore of BABYLON*, an historical Play, acted by the Prince's Servants, 1607.

VI. *The Honest Whore, with the Humours of the Patient Man and the Longing Wife*, a Comedy, 1630.

VII. *Match me in London*, a Comedy, 1631. This Play is dedicated to Lodowick Carlell, Esq;

Esq; a Brother Author before mention'd.

VIII. *The Honest Whore, Part the Second, with the Humours of the Patient Man and the Impatient Wife; also the comical Passage of an Italian Bridewell*, a Comedy, printed in the Year 1635, but never acted, nor divided into Acts.

IX. *The Wonder of a Kingdom*, a Comedy, 1636.

X. *The Witch of Edmonton*, a Tragedy 1638. Rowley and Ford joined with him in this Play.

XI. *If this ben't a good Play, the Devil's in't*, a Comedy acted with great Applause, dedicated to his beloved Friends the Players.

XII. *WYAT's History*, a Play, wrote by Decker and Webster jointly.

F.

Sir RICHARD FANSHAW.

THIS Gentleman was Brother to Thomas Lord Fanshaw; and had his Education at the University of Cambridge, from whence he removed to Court, where he did not long continue without Preferment, being made Secretary to King Charles I. in Holland, France and Scotland.

He was a polite Scholar, and perfect Master of the Italian, French, Spanish and Portuguese Languages.

After the Restoration of King Charles II. he was sent Ambassador, to treat of the Match between that Prince and Catharine the Infanta of Portugal.

He was sent to the Court of Madrid in the Year 1664, to negotiate a Treaty of Commerce, and died there, very much lamented, in the Year 1666. He translated the two following Dramatic Pieces, one from the Italian, and the other from the Spanish.

I. *Il Pasto Fido*, or *The Faithful Shepherd*, a Pastoral, printed 1646. Dedicated to the Prince of Wales, afterwards King Charles II. It is translated from the Italian of the famous Guarini.

II. *Querer pro solo querer, To Love only for Love's Sake*, a Play of three Acts.

This is a Dramatic Romance, translated from the Spanish of Mendoza. Sir Richard Fanshaw made this Translation, when he was under Confinement in Tankersly Castle in Yorkshire, having been taken Prisoner at Worcester Fight, exerting himself in the Cause of his Royal Master.

Mr. NATHANIEL FIELD.

This Poet lived in the Reigns of King James I. and King Charles I. very much esteemed by Chapman, Massenger, and others his Co-temporaries. He wrote two Plays.

I.

I. *Woman's a Weather-Cock*, a Comedy, acted before the King at *Whitehall*; and in the *White-fryars* 1612. This Play is dedicated to any Woman that hath not been a Weather-cock; and has a Commendatory Copy of Verses before it wrote by *Chapman*.

II. *Amends for Ladies*; with the Merry Pranks of MOLL CUT-PURSE, or the Humour of Roaring, a Comedy, acted at the *White-fryars* by the Prince's Servants, in the Year 1639.

MR. RICHARD FLECKNOE,

An Author who lived in the Reigns of King *Charles I.* and *II.* and is render'd more famous by Mr. *Dryden's* Satire called *MACK-FLECKNOE*, than by any Writings of his own. *Langbain* says, he had a greater Propensity to Rhiming, than Genius to Poetry. He wrote several Plays, but could never get but one of them acted.

I. *Love's Dominion*, a Dramatic Pastoral, printed 1654, and dedicated to the Lady *Elizabeth Claypole*, one of the Daughters of *Oliver Cromwell*.

This Piece was designed as a Pattern for the reformed Stage.

II. *Love's Kingdom*, a Pastoral Comedy, 1664. This is little more than an Alteration of the first.

III. *ERMINIA, or The Chaste Lady*, a Tragi-Comedy. De-

icated to the Fair and Virtuous Lady *Southcote*.

IV. *Damoiselle A-la-mode*, a Comedy, 1667. Dedicated to the Duke and Duchess of *Newcastle*. It is chiefly translated from *Les Precieuses Ridicules* of *Moliere*, and some other Pieces of the same Author.

V. *The Marriage of OCEANUS and BRITANNIA*, a Masque.

In two of this Author's Plays, he has set the Names of the Actors he designed to have performed the Parts over against the Characters in the *Dramatis Personæ*, altho' they were never play'd.



MR. JOHN FLETCHER.

This Gentleman was the Son of the Reverend Dr. *Fletcher*, created Bishop of *Bristol* by Queen *Elizabeth*; and by her translated to the Bishopric of *Lon-*

London, in the Year 1593. He had his Education at Cambridge, was accounted a good Scholar, and was remarkable for the Vivacity of his Wit, which was equal to the Judgment of his Friend Beaumont, and sometimes stood in need of a Check from it.

As Beaumont was esteemed for his Judgment, so Fletcher was admired for his Wit and his Raillery, which was so genteel, that it rather pleas'd than disgusted the very Persons on whom it seemed to reflect.

The Dramatic Pieces of Beaumont and Fletcher are fifty-three in Number, and were first collected into one Volume in Folio, in the Year 1679, but are since reprinted in seven Volumes Octavo, 1711. And the late Mr. Lewis Theobald, who published a valuable Edition of Shakespear, was, at the Time of his Death, which happened in the Year 1742, preparing another Edition of these Authors Works, which it is hoped may yet see the Light, and must needs give great Satisfaction to the Curious, if he has taken as much Pains in it, as he did in that of Shakespear.

The Plays of Beaumont and Fletcher are as follow:

I. *The Beggar's Bush*, a Comedy.

II. *BONDUCA*, a Tragedy.

III. *The Bloody Brother*, or *ROLLO Duke of NORMANDY*, a Tragedy.

IV. *The Captain*, a Comedy.

V. *The Chances*, a Comedy. This Play was revived with great Alterations, by Villiers Duke of Buckingham in the Year 1682, and was acted, with great Applause, at the Theatre in Dorset-Garden, and still continues what they call a Stock Play.

VI. *The Coronation*, a Tragi-Comedy. Mr. James Shirley pretended to claim this Play as one of his.

VII. *The Coxcomb*, a Comedy.

VIII. *Cupid's Revenge*, a Tragedy.

IX. *The Custom of the Country*, a Tragi-Comedy.

X. *The Double Marriage*, a Tragedy.

XI. *The Elder Brother*, a Comedy.

XII. *The Faithful Shepherdess*, a Dramatic Pastoral, first acted on a *Twelfth Night*, at *Somerset-House*. This was entirely Mr. Fletcher's; and instead of a Prologue, was sung a Dialogue between a Priest and a Nymph, wrote by Sir William Davenant, and the Epilogue was spoken by the Lady Mordaunt.

We have mentioned this Play already, in the Account of Beaumont, Pag 93.

XIII. *The Fair Maid of the Inn*, a Comedy.

XIV. *The False One*, a Tragedy.

XV.

XV. *Four Plays in One, or Moral Representations, containing the Triumph of Honour, the Triumph of Love, the Triumph of Death, and the Triumph of Time.*

XVI. *The Honest Man's Fortune*, a Tragi-Comedy.

XVII. *The Humorous Lieutenant*, a Tragi-Comedy, still acted with great Applause.

XVIII. *The Island Princess*, a Tragi-Comedy. This Play was revived by Mr. Tate, and acted at the Theatre Royal in Drury-lane 1687. It was also turned into a Dramatic Opera, by Mr. Peter Motteux, and has been acted within these few Years with great Applause.

XIX. *A King and no King*, a Tragi-Comedy.

XX. *The Knight of the Burning Pestle*, a Comedy. This Play was revived with a Prologue spoken by the famous Mrs. Ellen Guin.

XXI. *The Knight of Malta*, a Tragi-Comedy.

XXII. *The Laws of Candy*, a Tragi-Comedy.

XXIII. *The Little French Lawyer*, a Comedy.

XXIV. *Love's Cure, or The Martial Maid*, a Comedy.

XXV. *The Lover's Pilgrimage*, a Comedy.

XXVI. *The Lover's Progress*, a Tragi-Comedy.

XXVII. *The Loyal Subject*, a Comedy.

XXVIII. *The Mad Lover*, a Tragi-Comedy.

XXIX. *The Maid in the Mill*, a Comedy.

XXX. *The Maid's Tragedy*. This Play was always acted with great Applause; but some Part of it displeasing King Charles II. it was for a Time forbid acting in that Reign, till it was revived by Mr. Waller, who entirely altered the last Act, and then it was brought upon the Stage again, with great Applause.

XXXI. *A Masque of Gray's-Inn Gentlemen*, presented at the Marriage of the Princess Elizabeth, and the Prince Palatine of the Rhine, in the Banqueting-House at Whitehall. This was wrote by Beaumont alone, as already mentioned, Page 93.

XXXII. *Monsieur Thomas*, a Comedy.

XXXIII. *Nice Valour, or The Passionate Mad-Man*, a Comedy.

XXXIV. *The Night-Walker, or The Little Thief*, a Comedy.

XXXV. *The Noble Gentleman*, a Comedy.

XXXVI. *Philaster, or Love lies a Bleeding*, a Tragi-Comedy, acted with great Applause.

Mr. Giles Jacob, who makes a thousand Mistakes, says, this Play was first represented at the Old Theatre in Lincoln's-Inn-Fields, which was not built till near fifty Years after the Death of Fletcher, and he died ten Years after Beaumont.

XXXVII.

XXXVII. *The Pilgrim*, a Comedy. Revived and still acted with Applause.

XXXVIII. *The Prophetess*, a Tragi-Comedy. This Play was revived by Mr. Betterton, and turned into a Dramatic Opera, called *The Prophetess*, or *The History of Dioclesian*; into which was introduced a great Variety of Music and Dancing.

XXXIX. *The Queen of Corinth*, a Tragi-Comedy.

XL. *Rule a Wife and have a Wife*, a Comedy still acted with great Applause.

XLI. *The Scornful Lady*, a Comedy, still also acted with great Applause.

XLII. *The Sea Voyage*, a Comedy.

XLIII. *The Spanish Curate*, a Comedy.

XLIV. *Thierry and Thedoret*, a Tragi-Comedy.

XLV. *The two Noble Kinsmen*, a Tragi-Comedy. *Shakespeare* is said to have assisted in writing this Play.

XLVI. *Valentinian*, a Tragedy.

XLVII. *A Wife for a Month*, a Tragi-Comedy.

XLVIII. *The Wild Goose Chase*, a Comedy.

XLIX. *Wit at several Weapons*, a Comedy.

L. *Wit without Money*, a Comedy.

LI. *The Woman Hater*, a Comedy.

LII. *Women Pleased*, a Comedy.

LIII. *Woman's Prize*, or *The Tamer tamed*, a Comedy.

Mr. Fletcher died in London, of the Plague, in the Year 1665, in the 49th Year of his Age, and was buried in St. Mary Overy's Church, Southwark.

Mr. JOHN FORD.

This Gentleman was of the Middle-Temple, and lived in the Reign of King Charles I.

He wrote the eight following Pieces.

I. *Lover's Melancholy*, a Tragi-Comedy.

II. *The Broken Heart*, a Tragedy, acted at the private House in Black-fryars, 1633.

III. *Love's Sacrifice*, a Tragedy, acted by the Queen's Servants, at the Phoenix in Drury-lane, 1633.

IV. *'Tis Pity she's a Whore*, a Tragedy acted in Drury-lane, 1633.

V. *Perkin Warbeck*, an Historical Play, acted by the Queen's Servants in Drury-lane, 1634.

VI. *Fancies Chaste and Noble*, a Tragi-Comedy acted in Drury-lane, 1638.

VII. *The Ladies Tryal*, a Tragi-Comedy, acted at Drury-lane, 1639.

VIII.

VIII. *The Sun's Darling*, a Masque, presented at the Cock-pit in *Drury-lane*, 1657. This Masque was wrote by *Ford* and *Decker*. Our Author joined also with *Rowley*. And used commonly, instead of his Name in the Title Page, to set the following Anagram:

Fide Honor.

Mr. THOMAS FORD.

This Author, in the Reign of King *Charles I.* wrote one Play, called *Love's Labyrinth*, or *The Royal Shepherdess*, a Tragi-Comedy.

He likewise wrote some other Pieces of Poetry, as *The Theatre of Wit*, &c. printed with this Play.

Mr. ABRAHAM FRANCE.

He lived in Queen *Elizabeth's* Reign, and wrote one Piece, called

AMYNTAS, a Dramatic Pastoral, translated from the *Italian of Tasso*, and printed in the Year 1591, in a Book wrote by him, entituled *The Countess of Pembroke's Ivy Church*.

Sir RALPH FREEMAN.

This Gentleman, during the Time of the Civil War, wrote one Play, called

IMPERIALE, a Tragedy, printed 1655.

Mr. ULPIAN FULWELL.

This Author, in the Reign of Queen *Elizabeth*, wrote one Play in Rhime, and printed on the old Black Letter, 1587, called

Like will to Like, quoth the Devil to the Collier, an Interlude.

G

GEORGE GASCOIGN, Esq;

THIS Gentleman was a Member of the Society of *Gray's-Inn*, and in the Reign of Queen *Elizabeth*, wrote the four following Dramatic Pieces:

I. *Jocasta*, a Tragedy, presented at *Gray's-Inn*, 1566. It is a Translation from the *Greek of Euripides*.

II. *The Supposes*, a Comedy, presented at *Gray's-Inn*, 1566. Translated from the *Italian of Ariosto*.

III. *The Glass of Government*, a Tragi-Comedy, 1575.

IV. *Pleasure at Kenelworth Castle*, a Masque, performed before the Queen for her Entertainment.

These Plays are printed on a Black Letter, and bound up in a large Volume with his other Poems, 1587.

Mr. HENRY GLAPTHORN,

In the Reign of King *Charles* the First, wrote five Plays:

I

I. AR.

I. ARGALUS and PARTHENIA, a Tragi-Comedy, acted before the King and Queen at Court; and afterwards at the private House in *Drury-lane*, 1639.

II. *The Ladies Privilege*, a Comedy, acted at the Cockpit in *Drury-lane*, 1640.

III. ALBERTUS WALLENSTEIN, a Tragedy, acted at the *Globe*, by his Majesty's Servants, 1640.

IV. *The Hollander*, a Comedy, acted at the Cockpit in *Drury-lane*, 1640.

V. *Wit in a Constable*, a Comedy, acted at the Cockpit in *Drury-lane*.

The Reverend Mr. THOMAS GOFFE.

This Gentleman was born in *Essex*, in the Year 1592, and received his first Learning at *Westminster School*, from whence he removed to *Christ-Church College, Oxon*, and took the Degree of Batchelor of Divinity, before he left that University. In the Year 1623, he was preferred to the Living of *East Clandon*, in the County of *Surry*, where, according to Mr. *Langbain*, he met with a *Xantippe* of a Wife, whose provoking Tongue put an untimely Period to his Days.

He was accounted a good Poet, a fine Orator, and an excellent Preacher.

He died in the Year 1627, and was buried in his own Parish Church. He wrote five Dramatic Pieces.

I. SELIMUS Emperor of the *Turks*, a Tragedy.

II. *The Careless Shepherdess*, a Dramatic Pastoral.

III. ORESTES, a Tragedy, acted by the Students of *Christ-Church*.

IV. *The Courageous Turks*, or AMURATH I. a Tragedy.

V. *The Raging Turk*, or BAJAZET II. a Tragedy. Both these last Plays were likewise acted by the Students of *Christ-Church College, Oxon*.

The Reverend Mr. ROBERT GOMERSAL.

This Gentleman was also a Student of *Christ-Church College*, in *Oxford*, where he took the Degrees of Batchelor and Master of Arts, and in the Year 1627, proceeded Batchelor of Divinity, and had a Living given him in *Northamptonshire*, where he died in the Year 1646. He wrote one Play, called

LODOVICK SFORZA Duke of Milan, a Tragedy, 1632.

FRANCIS GOLDSMITH, Esq;

This Gentleman, in the Reign of King *Charles I.* translated from the *Latin* of *Hugo Grotius* one Dramatic Piece, called

So-

SOPHOMPANEAS, or the History of JOSEPH, a Tragedy, with Annotations, printed in the Year 1640, and dedicated to the Marquess of Dorchester.

Mr. ROBERT GREEN.

This Gentleman lived in the Reign of Queen *Elizabeth*. He was educated at the University of *Cambridge*, where he took the Degree of Master of Arts, and wrote one Play, called

The History of Fryar BACON, and Fryar BUNGEY, a Comedy, acted by the Prince of *Palatine's* Servants, and printed on an old Black Letter.

He also assisted Dr. Lodge in some of his Plays.

FULK GREVILLE, Lord BROOK.

He was Son of Sir *Fulk Greville* of *Beauchamp-Court*, in *Warwickshire*, and was bred at the University of *Cambridge*, from whence coming to Court, he was very much in favour with Queen *Elizabeth* and King *James I.* and by the latter was created *Baron Brook*.

He was no less eminent for his Learning than Valour, and was an intimate Friend of Sir *Philip Sidney's*.

Among other Pieces of Poetry, of different Kinds, in his Youth he wrote the two following Plays:

I. **ALAHAM**, a Tragedy, 1633. This Play is wrote after the Manner of the Antients, with a Chorus between the Acts. The Prologue was spoke by a Ghost, who gave an Account of each Character in the Piece.

II. **MUSTAPHA**, a Tragedy, 1633.

This Nobleman wrote *A Treatise of Human Learning; an Inquisition upon Fame and Honour; and The Life of Sir Philip Sidney*, before his *Arcadia*.

He lies buried in *Warwick Church*, under a Marble Monument, whereon he is stiled,

Servant to Queen Elizabeth,
Counsellor to King James,
and

Friend to Sir Philip Sidney.

H.

WILLIAM HABINGTON, Esq;

IN the Time of the Civil Wars, this Gentleman wrote one Play, called

The Queen of ARRAGON, a Tragi-Comedy, acted at Court, and in *Black-fryars*. 1640.

Mr. PETER HANSTEAD.

This Author was born at *Oundle* in *Northamptonshire*, in the Reign of King *James I.* and not of *Charles I.* which is another of Mr. *Jacobs's* Mistakes;

takes ; for as King *Charles* did did not come to the Crown till the Year 1625, if our Poet had been born in the very first Year of his Reign, he could have been but seven Years old when his Play was acted, which was before the King and Queen at *Cambridge*, in the Year 1632, and was called

The Rival Friends, a Comedy. The Prologue to which was a Dialogue, between *Venus*, *Thetis*, and *Phæbus*.

MR. WILLIAM HEMMINGS.

An Author who lived in the Reign of King *Charles I.* and was educated at *Oxford*, where he took the Degree of Master of Arts, and wrote three Tragedies.

I. *The fatal Contract*, acted by her Majesty's Servants, 1653.

II. *The Jews Tragedy, with their Overthrow by VESPASIAN and TITUS his Son.*

This Play was not printed till some Years after the Author's Death.

III. *The Eunuch*, a Tragedy.

MR. JOHN HEYWOOD.

This Poet lived in the Reigns of *Edward VI.* and *Queen Mary I.* He was a *Hertfordshire* Gentleman, and a Neighbour of Sir *Thomas More*, with whom he was intimate, and by whose Interest

he was introduced to *Queen Mary*: After whose Death, being a Papist, he fled beyond Sea, on account of his Religion, and died at *Mechlin* in the Year 1556. He was one of the best Writers of his Time, and a famous Epigrammatist. His Dramatic Pieces are :

I. *A Play of Love.*

II. *A Play of Gentleness and Nobility*, Part the first.

III. *Ditto*, Part the second.

IV. *A Play between JOHN the Husband, and TRB his Wife.*

V. *A Play between the Pardoner, the Fryar, the Curate, and Neighbour PRATT.*

VI. *The Four P——'s*, an Interlude.

VII. *A Play of the Weather; called a new and merry Interlude of all Manner of Weathers.*

This Author likewise wrote two or three Books of Epigrams, which Mr. *Langbain* says made five hundred in Number.

MR. JASPER HEYWOOD.

This was the Son of the afore-mentioned Mr. *John Heywood*. He was first bred a Student at *Merton-College, Oxon*, from whence he removed to *All-Souls* in the same University, and afterwards went to *St Omers* in *France*, where he became a zealous and bigotted Jesuit.

Doctor

Doctor Fuller says, he was executed in the Reign of Queen Elizabeth; but Sir Richard Baker tells us in his Chronicle, that he was one of the Seventy Priests taken in the Year 1585, and sent beyond Sea, when some of them had received Sentence of Condemnation.

This Gentleman, while he was at Oxford, translated three of Seneca's Tragedies.

I. HERCULES FURENS.

II. TROAS.

III. THYESTES. Our Author translated this Tragedy at All-Souls, and has added a whole Scene to the fifth Act, wherein he introduces Thyestes bewailing his Misery, and imploring the Vengeance of Heaven on Atreus.

Mr. THOMAS HEYWOOD.

This Author was an Actor, as well as a Poet, and lived in the Reigns of Queen Elizabeth and King James I.

He was a very voluminous Author; but out of two hundred and twenty Dramatic Pieces, he says himself he had been concerned in, there are but twenty-five entire Plays remaining.

I. ROBERT Earl of Huntingdon's Downfall; an Historical Play, 1601.

II. ROBERT Earl of Huntingdon's Death, or ROBIN HOOD Merry Sherwood; with the

Tragedy of Chaste MATILDA, 1601.

III. The Golden Age, or The Lives of JUPITER and SATURN, an Historical Play, acted at the Red-Bull, by the Queen's Majesty's Servants, 1611.

IV. The Silver Age, an Historical Play, 1613.

V. The Brazen Age, an Historical Play, 1613.

VI. A Woman killed with Kindness, a Comedy, 1617.

VII. If you know not me, you know no Body, or The Troubles of Queen ELIZABETH, in two Parts, 1623.

VIII. The Royal King and the Loyal Subject, a Tragi-Comedy, 1627.

IX. The Fair Maid of the West, or A Girl worth Gold, a Tragi-Comedy, 1631. This Play was acted before the King and Queen.

X. The Fair Maid of the West, or A Girl worth Gold. Part II. 1631

XI. The Dukes of Suffolk, an Historical Play, 1631.

XII. The Iron Age, an Historical Play, 1632.

XIII. The Iron Age, Part II. 1632.

XIV. The English Traveller, a Tragi-Comedy, acted at the Cockpit in Drury-lane, 1633.

XV. A Maidenhead well lost, a Comedy, acted at Drury-lane, 1634.

XVI. *The Four London Apprentices, with the Conquest of Jerusalem*, an Historical Play, acted by the Queen's Servants, 1635.

XVII. *A Challenge for Beauty*, a Tragi-Comedy, acted by the King's Servants in the Black-fryars, 1636.

XVIII. *The Fair Maid of the Exchange, with the merry Humours of the Cripple of Fenchurch*, a Comedy, 1637.

XIX. *The Wise Woman of Hogsden*, a Comedy, 1638.

XX. *The Rape of Lucrece*, a Roman Tragedy, acted at the Red-Bull, 1638.

XXI. *Lowe's Mistress, or The Queen's Mask*, acted several Times before their Majesties, 1640.

XXII. *Fortune by Land and Sea*, a Comedy, in the composing of which Mr. Rowley had a Hand. It was acted by the Queen's Servants, 1655.

XXIII. *The Lancashire Witches*, a Comedy, acted at the Globe, by the King's Servants. Mr. Brome joined with Heywood in this Comedy.

XXIV. EDWARD VI. an Historical Play. Part I.

XXV. EDWARD VI. Part II.

This Author wrote several other Pieces, *An Apology for Actors*, &c.

The Reverend
Mr. BARTON HOLYDAY.

He was born at Oxford in the latter End of Queen Elizabeth's Reign, was entered young a Student of Christ-Church College, and having taken his Degrees of Batchelor and Master of Arts, was made Archdeacon of Oxford.

He wrote only one Play, called

TEKNOTAMIA, or *The Marriage of the Arts*, a Comedy, acted by the Students of Christ-Church, 1630.

JAMES HOWELL, Esq;

Mr. Howell was born in the County of Caermarthen in South-Wales, in the Year 1594. He received the first Rudiments of Learning at the School of Hereford, and was removed from thence to Jesus-College, Oxon.

He was sent abroad, by his Countryman Sir Robert Mansell, in the Year 1618, and travelled thro' the Low-Countries, France and Italy. King James I. afterwards employed him in a Negotiation at the Court of Madrid; and he was Secretary to the Lord Scroop, President of the Council of the North. He wrote one Dramatic Piece, called

The Nuptials of PELEUS and THETIS, a Masque and Comedy, acted at *Paris*, 1654, by the *French King*, the Duke of *York*, Duke of *Anjou*, *Henrietta Maria* the Princess Royal, the Princess of *Conti*, &c.

This Gentleman was the Author of a great Number of Books, among which his *Dodona's Grove, or the Vocal Forest*, was much admired; as was also a Collection of his familiar Letters, printed in one Volume in *Octavo*.

He died in the Year 1666, and lies buried on the North-side of the *Temple Church*.



BEN JOHNSON.

This great Poet was born in the City of *Westminster*, in the Year 1574, in the Reign of Queen *Elizabeth*. He received the first Rudiments of his Education at *Westminster School* under Mr. *Camden*, from whence he removed to *St. John's College, Cambridge*, and afterwards to *Christ-Church College* in *Oxford*: But his Mother having married a second Husband, and not being in Circumstances to defray the Expence of maintaining him at the University, he was obliged to quit it, and betake himself to the Trade of a Bricklayer, which was that of his Father-in-law, with whom he worked, and was employed under him, in helping to build, what is now the old Part of *Lincoln's-Inn*.

I.

Mr. THOMAS INGELAND.

A N Author in the Reign of Queen *Elizabeth*, who was a Student in the University of *Cambridge*, and wrote one Play, called

The Disobedient Child, a merry Interlude, printed on an old Black Letter, without any Date.

It is said that while he had the Trowel in his Hand, he had constantly a *Horace* in his Pocket, with which he diverted his leisure Hours, and improved his Genius; but not by this Author only, for he was assiduous in his Application to the Study of all the celebrated *Greek* and *Roman* Writers, and had a classical Reverence for Antiquity. All the Designs of his Plays are great and noble, but he has been censured for the Roughness and Pedantry of his Style, as well as for the Roughness of his Humour, and an over-weening Opinion of his own Merit.

Whether he first appeared upon the Stage as a Poet or an Actor, is uncertain, for he was both; the chief Part, we are told, he performed in his latter Capacity, was the Character of *Morose*, in his own Play, called *The Silent Woman*; but tho' he was so much admired for his Writings, we hear but little of him as an Actor, while some of his Contemporaries in that Profession, are handed down to us with great Encomiums; particularly *Richard Tarleton*, the Comedian, whose Head was set up for a Sign in several Parts of the Town; *Edward Allen*, who founded *Dulwich-College*; *Richard Burbage*, the *Betterton* or *Booth* of those Times; *Green*, *Hemings*, *Condel*, &c.

The following Epitaphs are a Specimen of *Ben's* Genius in that way of Writing:

On the Death of
MARY Countess of PEMBROKE,

Underneath this fable Hearse,
Lies the Subject of all Verse,
Sidney's Sister, *Pembroke's* Mother.

Death, e'er thou hast kill'd
another,
Fair, and learned, good as
she,
Time shall throw his Dart
at thee.

On the Lady ELIZABETH L. H.

Underneath this Stone doth
lie
As much VIRTUE as could die;
Which, when alive, did Har-
bour give
To as much Beauty as could
live.

On the Death of
MICHAEL DRAYTON, Esq;
Poet Laureat to King James I.
who exchanged his Laurel
for a Crown of Glory, Anno
1631.

On his Monument in WEST-
MINSTER-ABBAY.

Do, pious Marble, let thy
Readers know
What they, and what their
Children owe

To DRAYTON's Name, whose
sacred Dust

We recommend unto thy Trust;
Protect his Memory, and pre-
serve his Story;

Remain a lasting Monument of
his Glory:

And when thy Ruins shall dis-
claim

To be the Treasurer of his
Name,

His Name, that cannot fade,
shall be

An everlasting Monument to
thee.

Mr. *Johnson* succeeded MI-
CHAEL DRAYTON as Poet Lau-
reat to King *Charles I.* and
died himself in the Year 1637,
in the 63d Year of his Age.
He was buried in *Westminster-
Abbey*, on the West-side near
the Belfry, having at first on-
ly a flat Stone over his Grave,
with this Inscription,

O RARE BEN JOHNSON!

But near ninety Years after
his Death, a Marble Bust of
him has been set up among
the other celebrated Poets,
and near the Monument of
SPENSER.

Mr. *Langbain* says, that *Ben
Johnson* was the only Poet in
those Days who gave his
Plays the pompous Title of
Works; and when an intimate
of *Ben's* was asked why his
Plays should be called Works?
he made this Answer,

*The Author's Friend, thus for
the Author says,*

*Ben's Plays are Works, when
others Works are Plays.*

*Ben Johnson's Dramatic
Pieces are fifty-two in Num-
ber.*

I. *Every Man in his Hu-
mour*, a Comedy, acted by the
Lord Chamberlain's Servants,
1598, Dedicated to Mr. *Cam-
den*. This Play has been re-
vived and acted since the Re-
volution with Applause, hav-
ing an Epilogue spoken by
Ben Johnson's Ghost, written
by the Lord *Dorset*.

II. *Every Man out of his
Humour*, a Comedy, 1599.

III. *CYNTHIA's Revels, or
The Fountain of Self-Love*, a
Comedy, acted by the Chil-
dren of Queen *Elizabeth's*
Chapel, 1600.

In the Epilogue to this Play
are these Lines:

*This from our Author I was bid
to say,*

*By Jove 'tis good, and if you'll
like't you may.*

IV. *The Poetaster, or His
Arraignment*, a Comedy, act-
ed in the Year 1601.

This Play is a Satire upon
the Poets of that Age, parti-
cularly *Decker*, who is lashed
under the Name of *Crispinus*.

V. *SEJANUS's Fall*, a Tra-
gedy, acted by his Majesty's
Servants, 1603.

VI.

VI. An Entertainment for the Queen and Prince, at my Lord Spenser's at Althorp, 1603.

VII. VOLPONE, or *The Fox*, a Comedy, acted by the King's Servants 1605. Dedicated to both the Universities; acted at first, and still continues to be acted, with the greatest Applause, which, without doubt, it deserves; and yet in this excellent Piece, good Critics are of Opinion, that there are some unnecessary and superfluous Characters.

VIII. *Queen's Masques, of Beauty and of Blackness*, performed at Court, on Twelfth-Night, and at Whitehall, 1605.

IX. An Entertainment of the King of England and King of Denmark at Theobalds, 1606.

X. EPICÆNE, or *The Silent Woman*, a Comedy, acted by the Children of her Majesty's Revels, 1609. Dedicated to Sir Francis Stuart. This Play is still acted with great Applause.

XI. *Masque of Queens*, celebrated from the House of Fame, by the Queen of Great-Britain and her Ladies, at Whitehall, 1609.

There are learned Notes to this Masque, and the Author had the Assistance of Mr. Inigo Jones, the celebrated Architect, in the Invention of the Machinery.

XII. *The Case is altered*, a Comedy, acted at the Black-fryars, 1609.

XIII. *The Alchymist*, a Comedy, acted by his Majesty's Servants, 1610, and is still frequently acted with very great Applause.

The following is an old Saying, concerning this and two other of Ben Johnson's Plays, which is very common, but indeed a little ungrammatical.

*The Fox, the Alchymist, and Silent Woman,
Were never yet outdone by no Man.*

XIV. CATILINE's Conspiracy, a Tragedy, acted by the King's Servants, 1611, and dedicated to William Earl of Pembroke.

XV. *Bartholomew Fair*, a Comedy, acted by the Lady Elizabeth's Servants, 1614. Dedicated to King James I.

The low Humour in this Comedy met with great Applause, as Ben said he knew it would, and had wrote it on purpose to expose the Taste of the Town, which could not relish the Beauties in his CATILINE's Conspiracy.

XVI. An Entertainment in private for the King and Queen, on May-Day, at Sir William Cornwallis's House at Highgate, 1614.

XVII.

XVII. *The Golden Age restored*, a Court Masque, 1615.

XVIII. *The Devil's an Ass*, a Comedy, acted by his Majesty's Servants, 1616.

XIX. A *Christmas Masque*, presented at Court, 1616.

XX. *Pleasure reconciled to Virtue*, a Masque, presented at Court before King James, 1619.

XXI. *News from the New World discovered in the Moon*, a Masque, likewise presented at Court before King James, 1620.

XXII. *The Metamorphos'd Gipsies*, a Masque, presented before the King at *Burleigh on the Hill*, and *Windsor-Castle*, 1621.

XXIII. *Time vindicated to himself and his Honours*, a Masque, 1623.

XXIV. *PAN's Anniversary*, or *The Shepherd's Holiday*, a Masque, presented before the King and Court, 1625.

XXV. *The Staple of News*, a Comedy, acted by his Majesty's Servants, 1625. Four Persons are introduced on the Stage in this Play, who continue during the whole Representation, and criticise on the Performance.

XXVI. A Masque of Owls at *Kenelworth*, performed by the Ghost of Captain Cox, mounted on his Hobby-Horse, 1626.

XXVII. *The Fortunate Isle*, a Court Masque, 1626.

XXVIII. *The New Inn*, or *The Light Heart*, a Comedy, 1629. This Play, the Author says, was never acted, but most negligently play'd by the King's Servants, and more squeamishly beheld and censured by the Audience.

XXIX. *Love's Triumph thro' Callipolis*, a Masque, performed at Court by King Charles I. with his Lords and Gentlemen, 1630.

XXX. *CLORIDIA*, or *The Rites to Cloris*, a Masque, presented by the Queen and her Ladies at Court, 1630.

XXXI. The King's Entertainment at *Welbeck* in *Nottinghamshire*, the Seat of the then Earl of *Newcastle*, on his Majesty's going into *Scotland*, 1633.

XXXII. *Love's Welcome*, an Entertainment for the King and Queen at the Earl of *Newcastle's* House at *Bolsover*, 1634.

XXXIII. *The Magnetic Lady*, or *Humours reconciled*, a Comedy, acted in the *Black-fryars*.

XXXIV. *MORTIMER's Fall*, a Tragedy.

This Play was left unfinish'd by the Author.

XXXV. *The Widow*, a Comedy, acted by his Majesty's Servants, in the *Black-fryars*, with great Applause.

Fletcher and *Middleton* joined with *Ben* in writing this Play.

XXXVI.

XXXVI. Entertainment at King James I's. Coronation.

XXXVII. Entertainment of King James and Queen Anne at Theobald's.

XXXVIII. *A Challenge at Tilt at a Marriage*, a Masque.

XXXIX. *Love freed from Ignorance and Folly*, a Masque.

XL. *Love restored*, a Masque, presented at Court by Gentlemen belonging to the King.

XLI. NEPTUNE'S *Triumph for the Return of Albion*, a Masque.

XLII. *A Tale of a Tub*, a Comedy.

XLIII. *The sad Shepherd, or A Tale of ROBIN HOOD*, a Dramatical Pastoral of three Acts.

XLIV. *The Vision of Delight*, a Masque presented at Court.

XLV. MERCURY *windicated from the Alchymists at Court*, a Masque.

XLVI. *The Irish Masque at Court*, presented by Gentlemen, the King's Servants.

XLVII. *A Masque of Augurs*, presented with several Anti-Masques.

XLVIII. HYMENÆI, *or The Solemnities of a Masque and Barriers at a Marriage*, with learned Marginal Notes.

XLIX. A Masque at the Lord Haddington's Marriage, presented at Court.

L. A Masque at the Lord Haye's House, presented by several Noblemen for the En-

tertainment of Monsr. *le Baron de Tour*, Embassador from the French King.

LI. OBERON *the Fairy Prince*, a Masque of Prince Henry's.

LII. *Speeches at Prince Henry's Barriers*.

All Ben Johnson's Works were printed in two Volumes Folio, in the Year 1640, afterwards in the Year 1692; and about the Year 1720, they were re-printed in 6 Volumes Octavo.

Mr. JOHN JONES.

This Author lived in the Reign of King Charles I. and wrote one Play, called

ADRASTA, *or The Woman's Spleen and Love's Conquest*, a Tragi-Comedy, never acted, but printed in the Year 1635.

Mr. THOMAS JORDAN.

This Author was likewise one of the Actors upon the Stage, in the Reign of King Charles I. He wrote three Plays.

I. *The Walks of Islington and Hogsdon, with the Humours of Woodstreet Compter*, a Comedy, acted 1657. This Play was acted nineteen Nights together with great Applause.

II. *Money's an Ass*, a Comedy, acted likewise with Applause.

III.

III. *Fancies Festivals, a Masque.*

In this Piece are the following four Lines, spoken by a Soldier:

*Our God and Soldier we alike
adore,
Just at the Brink of Ruin, not
before :
The Danger past, both are alike
requited;
God is forgotten, and the Sol-
dier slighted.*

K.

Mr. HENRY KILLIGREW.

THIS Gentleman was eminent for his Wit, and in the Reign of King Charles I. at the Age of seventeen, gave the Public one Play, called

The Conspiracy, a Tragedy, acted at the *Black-fryars*, with Applause, 1638. Both *Ben Johnson* and my Lord *Faulkland* commended this Play, which created the Author some Envy. The first Impression of it was surreptitiously printed, without the Author's Consent, whilst he was beyond Sea; so that, on his Return, he gave a new Edition of it, under the Title of *PALLANTUS and EUDORA*, in the Year 1653.

Mr. JOHN KIRK.

In the Reign of King Charles I. this Gentleman wrote one Play, called

The Seven Champions of Christendom, acted at the Cock-pit, 1638.

Mr. RALPH KNEVET,

In the same Reign, wrote one Piece, called

RHODON and IRIS, a Pastoral, 1631. Dedicated to *Nicholas Bacon, Esq;*

Mr. THOMAS KYD,

In the Reign of Queen Elizabeth, published one Play, called

POMPEY the Great, his fair Cornelia's Tragedy, 1595. This is only a Translation from the French of the famous *Robert Garnier*.

L.

JOHN LILY, M. A.

THIS Author lived in the Reign of *Q. Elizabeth*; he was born in *Kent*, and had his Education at *Magdalene College in Oxford*, where, in the Year 1575, he took his Degree of Master of Arts. He was looked upon as one of the first Refiners of the *English* Lan-

Language, and wrote nine Plays.

I. *The Maid's Metamorphosis*, acted by the Children of *St. Paul's*, 1600.

II. *Love's Metamorphosis*, a Dramatic-Pastoral, acted by his Majesty's Children of the Chapel, 1601.

III. *ENDIMION*, a Comedy, acted before the Queen by the Children of *St. Paul's*.

IV. *GALATEA*, a Comedy, acted before the Queen at *Greenwich* on *New-Year's Day*.

V. *ALEXANDER and CAMPASPE*, a Tragi-Comedy, presented before the Queen, and afterwards acted in *Black-fryars*.

VI. *MYDAS*, a Comedy, likewise play'd before the Queen.

VII. *SAPPHO and PHAON*, a Comedy, acted before the Queen, and afterwards in the *Black-fryars*.

VIII. *Mother BOMBIE*, a pleasant Comedy, acted by the Children of *St. Paul's*.

IX. *The Woman in the Moon*, a Comedy.

Dr. THOMAS LODGE.

This Gentleman was a Physician in the Reign of Queen *Elizabeth*, bred at *Cambridge*, and during his Residence there, wrote, among other Pieces of Poetry, two Plays.

I. *The Wounds of Civil Wars, or The Tragedies of MARIUS and SCYLLA*, 1594.

II. *A Looking-Glass for LONDON and ENGLAND*, a Tragi-Comedy, 1598.

Mr. Green assisted in writing this Play. It is founded on the Story of *JONAS* and the *NINEVITES*.

Sir WILLIAM LOWER.

This Gentleman was a famous Cavalier, in the Reign of King *Charles I.* who, during the Civil War, took Sanctuary in *Holland*, and there diverting himself with Poetry, wrote and translated six Plays.

I. *The Phoenix in her Flames*, a Tragedy, 1639.

II. *The Martyr, or Poly Æ*, a Tragedy, 1655.

III. *HORATIUS*, a Tragedy, 1656. This is translated from *Corneille*.

IV. *Noble Ingratitude*, a Pastoral Tragi-Comedy.

V. *The Enchanted Lovers*, a Dramatic Pastoral.

VI. *The amorous Phantasm*, a Tragi-Comedy, translated from *Quinault*.

M.

Mr. LEWIS MACHIN.

THIS Author, in the Reign of King *Charles I.* gave the Public one Play, called

The

The Dumb Knight, a Comedy, acted by the Children of his Majesty's Revels, 1633.

The Reverend
Dr. JASPER MAINE.

This Gentleman was a learned Divine, who lived in the Reigns of King James and King Charles I.

He was born at *Hatberleigh* in *Devonshire*, in the Year 1604, and was first educated at *Westminster* School, from whence he was elected to *Christ-Church* College, *Oxford*, in the Year 1623, in the Condition of a Servitor; but the next Year was chosen into the Number of Students. He took his Degrees of Bachelor and Master of Arts, and entered into Orders, after which he had two College Livings given him.

In the Time of the Civil Wars he preached before the King at the University of *Oxford*, and took the Degree of Doctor of Divinity, but was soon after ejected out of his Livings, and turned out of the College by *Oliver Cromwell's* Visitors.

During the remaining Part of the *Usurpation*, he found an Asylum in the House of the Earl of *Devonshire*, where he resided till the *Restoration* of King Charles II. when he also was restored to his former Benefices, and made a Canon

of *Christ-Church*, and Archdeacon of *Chichester*, all which Preferments he enjoyed till the Time of his Death, which was in the Year 1672, in the 68th Year of his Age, enjoying his pleasant Humour to the last, and his strong Propensity to *Joking*; for we are told, that in his last Will, he bequeathed to one of his Servants a Trunk with something in it to make him drink; which, when it was opened, to the Servant's great Disappointment, proved only a *Red-Herring*. But he left some other public Legacies, as 500 *l.* towards re-building *St. Paul's*, 100 *l.* to the Poor of *Cassington*, &c. He lies buried on the North-side of the Cathedral of *Christ-Church*. He wrote two Plays.

I. *The City Match*, a Comedy, acted before the King and Queen at *Whitehall*, and afterwards at the Theatre in *Black-fryars*, 1658, with very great Applause.

II. *The amorous War*, a Tragi-Comedy, 1658.

Mr. COSMO MANUCH.

This Gentleman lived in the Reign of King Charles I. and was an *Italian* by Birth, but a Major in the King's Army in the *Civil Wars*. He wrote two Plays.

I.

I. *The Just General*, a Tragedy, printed in the Year 1650.

II. *The Loyal Lovers*, a Tragi-Comedy, 1652.

Mr. GERVASE MARKHAM,

An Author who lived in the Reign of King James I. and King Charles I. He was Son of Robert Markham of Cotham, in the County of Nottingham, Esq; He bore a Captain's Commission under King Charles I. in the Civil Wars, and was accounted a good Soldier as well as a good Scholar. He wrote one Play, called *HEROD and ANTIPATER*, a Tragedy, 1622.

Mr. CHRISTOPHER MARLOW.

He was both a Player and Poet, in the Reigns of Queen Elizabeth and King James I. Cotemporary with *Shakespeare* and *Heywood*. He wrote six Plays.

I. *TAMBERLAIN the Great*, or *The Scythian Shepherd*, a Tragedy, in two Parts, acted by the Lord Admiral's Servants, 1593.

II. *The Jew of Malta*, a Tragi-Comedy, acted at *Whitehall* before the K. and Queen, and at the *Cockpit* by her Majesty's Servants, 1633.

III. *Lust's Dominion*, or *The Lascivious Queen*, a Tragedy.

IV. *EDWARD the Second*, a Tragedy.

V. *The Massacre of Paris*, with the Death of the Duke of Guise, a Tragedy, acted by the Lord Admiral's Servants. This Play is not divided into Acts.

VI. *Dr. FAUSTUS's Tragical History*.

This Author joined also with Mr. Nash, in his Play called *Dido Queen of Carthage*.

Mr. Marlow was commended in a Copy of Verses by Ben Johnson, called *A Censure of the Poets*, wherein speaking of our Author's Fire, he says,

*And that fine Madnefs still he did retain,
Which rightly should possess a Poet's Brain.*

Mr. SHAKERLEY MARMION.

He was born at *Ayno* in *Northamptonshire*, in the Year 1602, educated at the School of *Thame* in *Oxfordshire*, from whence, at the Age of Sixteen, he was removed to *Wadham College*, where he took the Degree of Master of Arts. He wrote three Plays.

I. *Holland's Leaguer*, a Comedy, acted by Prince Charles's Servants in *Salisbury-Court*, 1632, with Applause.

II. *The Fine Companion*, a Comedy, acted before the King and Queen at *Whitehall*, with great Applause.

III.

III. *The Antiquary*, a Comedy, acted at the Cockpit by their Majesties Servants, 1641.

Mr. JOHN MARSTON.

This Author lived in the Reign of King James I. and wrote eight Plays.

I. ANTONIO and MELIDA, an Historical Play.

II. ANTONIO's *Revenge*, or *The second Part of Antonio and Melida*, a Tragedy. Both acted by the Children of St. Paul's, 1602.

III. *The Insatiate Countess*, a Tragedy, acted in the White-fryars, 1603.

IV. *The Malecontent*, a Tragi-Comedy, 1604. Dedicated to Ben Johnson.

V. *The Dutch Courtesan*, a Comedy, acted by the Children of the Queen's Revels, in the Year 1605. This Play was altered above an hundred Years after it was first wrote, and called *A Woman's Revenge*, or *A Match in Newgate*; and that again, some Years after, changed into a Ballad Opera, called *Love and Revenge*, or *The Vintner outwitted*. Both which we shall speak of in their Places.

VI. *Parasitaster*, or *The Fawn*, a Comedy, acted by the Children of the Queen's Revels, 1606.

VII. SOPHONISBA, or *The Wonder of Women*, a Tragedy, acted at the Black-fryars.

VIII. *What you will*, a Comedy.

Mr. JOHN MASON.

In the Reign of King James I. this Author wrote one Play, called

MULEASSES *the Turk*, a worthy Tragedy, acted by the Children of his Majesty's Revels, 1610.

Mr. PHILIP MASSINGER.

This Author was born at Salisbury, and was the Son of Mr. Philip Massinger, a Gentleman belonging to the Family of the Earl of Montgomery. He was sent to St. Alban-Hall, in the University of Oxford, in the Year 1602, at the Age of Eighteen; and there remained a Student three or four Years. He was esteemed one of the best Poets of the Age he lived in, and wrote sixteen Plays.

I. *The Roman Actor*, a Tragedy, acted at the private House in the Black-fryars, by the King's Servants, 1629.

II. *The Renegado*, a Comedy, acted at the private Theatre in Drury-lane, by her Majesty's Servants, 1630.

III. *The Maid of Honour*, a Tragi-Comedy, acted by her Majesty's Servants at the Phoenix in Drury-lane, 1632.

IV. *The Emperor of the East*, a Tragi-Comedy, acted

K

at

at the Theatre in the *Black-fryars*, 1632.

V. *The Fatal Dowry*, a Tragedy, acted in the *Black-fryars*, by his Majesty's Servants, 1632.

VI. *A new Way to pay old Debts*, a Comedy, acted at the *Phoenix* in *Drury-lane*, 1633.

VII. *The Picture*, a Comedy, acted in the *Black-fryars*, 1636.

VIII. *The Great Duke of Florence*, a Comedy, presented at the *Phoenix* in *Drury-lane*, 1636.

IX. *The Duke of Milan*, a Tragedy, often acted at the *Black-fryars*. 1638.

X. *The Bondman*, a Comedy, acted with Applause, at the *Cockpit* in *Drury-lane*, 1638.

XI. *The unnatural Combat*, a Tragedy, presented by his Majesty's Servants at the *Globe*, 1639.

XII. *The Guardian*, a Comedy, acted at the private House in the *Black-fryars*, with great Applause, 1655.

XIII. *The Bashful Lover*, a Comedy, acted at the private House in *Black-fryars*, 1655.

XIV. *A very Woman, or The Prince of Tarent*, a Tragic-Comedy, acted in the *Black-fryars* with Applause, 1655.

XV. *The City Dame*, a Comedy, acted at the private House in *Black-fryars*, 1659.

XVI. *The Virgin Martyr*, a Tragedy, acted with great

Applause. Mr. Decker was concerned in writing this Play.

Mr. Massinger also joined with Middleton, Rowley and Fletcher in some of their Plays.

He died in the Year 1669, and was buried in *St. Mary Overy's Church* in *Southwark*.

MR. THOMAS MAY.

This Gentleman, who lived in the Reign of K. James I. was born of a good Family in the County of *Sussex*, and was some Years a Fellow-Commoner in *Sidney-College*, in the University of *Cambridge*; afterwards coming to *London*, he contracted an Intimacy with several Persons eminent for their Wit, and wrote himself five Plays.

I. *The Heir*, a Comedy, acted by the Company of Revels, 1620, with great Applause.

II. *CLEOPATRA, Queen of Egypt*, a Tragedy, acted in the Year 1626.

III. *ANTIGONE, the Theban Princess*, a Tragedy, 1631.

IV. *The Old Couple*, a Comedy, 1651.

V. *AGRIPPINA, Empress of Rome*, a Tragedy.

Mr. May likewise published a Translation of *Lucan's Pharsalia*, and some other Pieces.

He died suddenly in the Year 1652, and in the 55th Year of his Age, and was buried in *Wesminster Abbey*, near

near the Remains of the great
Mr. Camden.

Mr. ROBERT MEAD.

This Author lived in the
Reigns of King James I. and
King Charles I. and wrote one
Play, called

*The Combat of Love and
Friendship*, a Comedy, present-
ed by the Students of *Christ's-
Church College, Oxford*, in the
Year 1651.

Mr. THOMAS MIDDLETON.

Our Author, who lived in
the Reign of King Charles I.
and was Contemporary with
Ben Johnson and *Fletcher*,
with whom he joined in writ-
ing several Plays, which shews
he was not contemptibly
thought of. He also joined
with *Philip Massinger* in the
same Business.

There are twenty-two Plays
published in his Name.

I. *The Five Gallants*, a
Comedy, acted at the *Black-
fryars*.

II. BLURT, Mr. Constable,
or *The Spaniard's Night-Walk*,
a Comedy, acted by the Chil-
dren of *St. Paul's*, 1602.

III. *The Phœnix*, a Tra-
gedy, acted by the Children of
St. Paul's, and also before his
Majesty, 1607.

IV. *The Family of Love*, a
Comedy, acted by the Chil-

dren of his Majesty's Revels,
1608.

V. *The Roaring Girl*, or
Moll Cutpurse, acted on the
former Stage by the Prince's
Players, 1611. A Part of this
Play was wrote by Mr. Decker.

VI. *A Trick to catch the
Old One*, a Comedy, acted
both at *St. Paul's* and *Black-
fryars*, before their Majesties,
with great Applause, 1616.

VII. *The Triumphs of Love
and Antiquity*, a Masque, per-
formed at the Confirmation of
Sir William Cockain, General
of his Majesty's Forces, and
Lord Mayor of the City of
London, 1619.

VIII. *The Chaste Maid of
Cheapside*, a pleasant Comedy,
acted by the Lady *Elizabeth's*
Servants, 1620.

IX. *The World toss'd at
Tennis*, a Masque, presented
by the Prince's Servants, 1620.

X. *The Fair Quarrel*, a
Comedy, acted in the Year
1622.

XI. *The Inner-Temple Masque*,
or *Masque of Heroes*, presented
by the Gentlemen of the *Inner-
Temple*, 1640.

XII. *The Changeling*, a Tra-
gedy, acted at the private
House in *Drury-lane*, and in
Salisbury - Court, with great
Applause, 1653. Mr. Rowley
assisted in this Play.

XIII. *The Old Law*, or *A
New Way to please ye*, a Co-
medy, acted before the King

and Queen in *Salisbury-Court*, 1656. Mr. *Massinger* and Mr. *Rowley* both assisted in this Play.

XIV. *No Wit, no Help, like a Woman's*, a Comedy, acted in the Year 1657.

XV. *Women, beware Women*, a Tragedy, 1657.

XVI. *More Dissemblers besides Women*, a Tragedy, 1657.

XVII. *The Spanish Gypsies*, a Comedy, acted with Applause, both at the private House in *Drury-lane*, and *Salisbury - Court*, 1661. Mr. *Rowley* likewise assisted in this Play.

XVIII. *The Mayor of Queenborough*, a Comedy.

XIX. *Any thing for a quiet Life*, acted at the *Globe* on the *Bank-side*.

XX. *Michaelmas Term*, a Comedy.

XXI. *A Mad World, my Masters*, a Comedy often acted at the private House in *Salisbury-Court*, with Applause.



Mr. JOHN MILTON.

This Gentleman has rendered his Name immortal by his Poem, called *Paradise Lost*, the finest Piece in the *English* Language. He lived in the Reign of King *Charles I.* and during the Time of the Usurpation was *Latin* Secretary to *Oliver Cromwell*. His Controversy with *Salmasius* made him famous through all *Europe*; but his Reputation was dear bought. having lost his Eyes by his close Application to his Study. He wrote two Dramatic Pieces:

I. A Masque, presented at *Ludlow - Castle*, before *John* Earl of *Bridgewater*, Lord President of *Wales*, 1634.

This Masque has been lately altered, and brought upon the Stage, under the Title of *Comus*.

II.

II. SAMPSON AGONISTES, a Tragedy.

WALTER MONTAGUE, Esq;

This Gentleman was a Courtier in the Reign of King Charles I. He writ a Pastoral, called

The Shepherd's Paradise, presented before the King, by the Queen and her Ladies of Honour.

N.

Mr. THOMAS NABBS.

THIS Author lived in the Reign of King Charles I. and wrote eight Dramatic Pieces.

I. *Covent-Garden*, a Comedy, acted by the Queen's Servants, 1632. Dedicated to Sir John Suckling.

II. *HANNIBAL and SCIPIO*, an Historical Tragedy, acted by the Queen's Servants, 1635. This Play, Mr. Langbain tells us, was acted before Women appear'd on the Stage; the Part of *Sophonisba* being play'd by Mr. Ferre; and it is addressed to the Ghosts of *Hannibal* and *Scipio*.

III. *Microcosmus*, a Masque, presented at the private House in *Salisbury-Court*, 1637.

IV. *Spring's Glory*, vindicating Love by Temperance, a Masque, 1638. Dedicated to Peter Ball, Esq; With this

Masque is printed an Interlude intended for Prince Charles's Birth-Day, called *A Presentation*.

V. *Tottenham-Court*, a Comedy, acted in *Salisbury-Court*, 1638.

VI. *The Bride*, a Comedy, acted at the private House in *Drury-lane*, by their Majesties Servants, 1640.

VII. *The Unfortunate Mother*, a Tragedy, 1640.

VIII. *An Entertainment on the Prince's Birth-Day*.

Mr. THOMAS NASH,

An Author who lived likewise in the Reign of King Charles I. and wrote two Plays.

I. *DIDO Queen of Carthage*, a Tragedy.

II. *Summer's last Will and Testament*, a Comedy.

Mr. ALEXANDER NEVILE.

This Gentleman lived in the Reign of Queen Elizabeth, and at the Age of Sixteen translated from *Seneca*,

OEDIPUS, a Tragedy, 1581.

Mr. ROBERT NEVILE.

This Author, who was a Fellow of King's-College, Cambridge, and lived in the Reign of King Charles I. wrote one Play, called

K 3

The

The Poor Scholar, a Comedy.

Mr. THOMAS NEWTON.

In the Reign of Queen *Elizabeth*, he joined with Mr. *Jasper Heywood*, and Mr. *Alexander Nevile*, in translating *Seneca's* Tragedies; that which he did himself was

The THEBAIS, which indeed by some is supposed not to be *Seneca's*.

P.

Mr. PEAPS.

THIS young Gentleman was an *Eton* Scholar, who at the Age of Seventeen, wrote a Dramatic Pastoral, called

Love in its Extasy, 1649.

Mr. GEORGE PEEL.

This Gentleman lived in the Reign of Queen *Elizabeth*. He was educated at *Christ-Church College*, in *Oxford*, where he took the Degree of Master of Arts, and wrote two Plays.

I. *EDWARD the First*, an Historical Play, 1593.

II. *DAVID and BERSHEBA, their Loves, with the Tragedy of Absalom*, 1599.

MARY Countess of PEMBROKE.

This Lady was Sister to the famous Sir *Philip Sidney*, to

whom he dedicated his *Arcadia*. She was not only a Lover of the Muses, but a great Encourager of all polite Learning.

Mr. *Samuel Daniel* gives great Commendations of this Lady; and the celebrated *Ben Jonson*, at her Death, wrote that fine Epitaph, which we have before recited in our Account of that Poet.

She translated one Play from the *French*, called

ANTONIUS, or The Tragedy of MARC-ANTHONY, 1595.

Mr. HENRY PORTER.

An Author who lived in the Reign of Queen *Elizabeth*, and wrote one Play, called

The Two angry Women of ABINGDON, a Comedy, acted by the Lord Admiral's Servants, 1599.

Mr. THOMAS PRESTON,

An ancient Poet, who wrote one Play, in the old Metre, called

A lamentable Tragedy, mixt full of pleasant Mirth; containing the Life of CAMBYSES, from the Beginning of his Reign unto his Death; his one good Deed of Execution, after the many wicked Deeds and tyrannous Murders committed by and through him: And last of all his odious Death, by God's Justice appointed.

Mr.

Mr. EDMUND PRESTWICK.

This Author wrote three Plays in the Reign of King Charles I.

I. HIPPOLITUS, a Tragedy, 1641.

II. *The Hector*, a Tragedy.

Q.

FRANCIS QUARLES, Esq;

HE was born in the Year 1592, at *Stewards*, near *Rumford* in *Essex*, the Seat of his Father *James Quarles*, Esq; Clerk of the *Green-Cloth*, and Purveyor to Queen *Elizabeth*. He was bred up in the University of *Cambridge*, and afterwards became a Member of *Lincoln's-Inn*. He was then made Cup-bearer to the Queen of *Bohemia*, and Secretary to Archbishop *Usher*. He died in the Year 1644, in the two and fiftieth Year of his Age; and was buried in the Parish Church of *St. Vedast, Foster-lane*, in *London*. He wrote one Play, called

The Virgin Widow, a Comedy, not printed till the Year 1649, five Years after his Death.

Mr. *Quarles* wrote several other Pieces; as, his *Emblems*, a Book of Poems, in which are the Histories of *Sampson*, *Jonah*, *Esther*, and *Job* Mili-

tant; *Argalus and Parthenia*; *Pentalogia*, or *The Quintessence of Meditation*; and *The Loyal Convert*: For which last Book he underwent a severe Prosecution.

R.

Mr. THOMAS RANDOLPH.

HE was born at *Houghton* in *Northamptonshire*, received the first Part of his Education at *Westminster School*, and finished it at the University of *Cambridge*, being a Fellow of *Trinity-College*, but died young, in the Reign of King *Charles I.* He was one of the adopted Sons of *Ben Johnson*, with the ingenious Mr. *Cartwright* before spoken of. He wrote five Plays.

I. *Hey for Honesty, Down with Knavery*, a Comedy, translated from *Aristophanes's Plutus*, 1651.

III. *The Jealous Lovers*, a Comedy, presented before their Majesties at the University of *Cambridge*, by the Students of *Trinity-College*.

IV. *The Muses Looking-Glass*, a Comedy.

V. *ARISTIPPUS*, or *The Jovial Philosopher*, a Tragi-Comedy: To which is added, *The Conceited Pedlar*, a Farce.

V. *AMYNTAS*, or *The Impossible Dowry*, a Pastoral.

K 4

Mr.

Mr. THOMAS RAWLINS.

He was the principal Engraver of the Mint, in the Reigns of King Charles I. and II. and wrote two Plays.

I. *The Rebellion*, a Tragedy, acted by his Majesty's Company of Revels, 1640.

II. *Tom Effence, or The Modish Wife*, a Comedy, partly translated from *Le Cocu imaginaire* of Moliere.

Mr. NATHANIEL RICHARDS.

This Gentleman, in the Reign of King Charles I. wrote one Play, called

MESSALINA the Roman Empress, a Tragedy, acted by the Company of his Majesty's Revels, 1640.

Mr. WILLIAM RIDER, M. A.

This Author, during the Time of the Usurpation, wrote one Play, acted at the private House in Salisbury-Court, called

The Twins, a Comedy, 1655, performed with Applause.

Mr. WILLIAM ROWLEY.

This Gentleman lived in the Reign of King Charles I. and was sometime a Student at Pembroke-Hall, Cambridge. He was an Intimate with Shake-

spear, Fletcher, Massinger, Marston, Webster, and the other eminent Poets of that Age. He wrote six Plays.

I. *A New Wonder, a Woman never vex*, a Comedy, acted in the Year 1632.

II. *A Match at Midnight*, a Comedy, acted by the Children of the Revels, 1633.

III. *All's lost by Lust*, a Tragedy, acted at the Phoenix in Drury-lane, by the Lady Elizabeth's Servants, 1633.

IV. *A Shoemaker's a Gentleman*, a Comedy, acted at the Red-Bull, 1638.

V. *The Witch of Edmonton*, a Tragi-Comedy, acted by the Prince's Servants at the Cock-pit in Drury-lane, 1658.

VI. *The Birth of MERLIN, or The Child has lost a Father*, a Tragi-Comedy.

Shakespeare assisted in this last Play. Rowley also joined with Middleton in his *Spanish Gypsies*, and with Webster in his *Thracian Wonder*.

Mr. SAMUEL ROWLEY.

This Author lived in the Reign of King Charles I. and styled himself Servant to the Prince of Wales. He wrote two Plays.

I. *When you see me you know me*, an Historical Play of Henry VIII. with the Birth and virtuous Life of Edward Prince of Wales, acted by the Prince of Wales's Servants, 1632.

II.

II. *The Noble Spanish Soldier, or A Contract broken justly revenged*, a Tragedy, 1634.

Mr. JOSEPH RUTTER.

This Author was a Dependant on the Family of the Lord Dorset, in the Reign of King Charles I. and wrote and translated three Plays.

I. *The Shepherd's Holiday*, a Tragi-Comi-Pastoral, presented before their Majesties at Whitehall, by the Queen's Servants, 1635.

II. *The Cid*, a Tragi-Comedy, acted before their Majesties at Court, and at the Cockpit in Drury-lane, 1637; a Translation from Corneille. Dedicated to Edward Earl of Dorset, and the young Lord Dorset assisted in it.

III. *The Cid*, Part II. a Tragi-Comedy, 1640. Dedicated to Lady Theophila Cook.

S.

The Right Honourable

THOMAS SACKVILLE,

Lord BUCKHURST,

THIS Noble Author, in the Reign of Queen Elizabeth, wrote one Play, called

FERREX and PORREX, a Tragedy, printed in the Year 1565. He was assisted in writing it by one Mr. Thomas Nor-

ton. It was afterwards altered and published under the Title of

GORBODUC, a Tragedy, 1590. This Play was presented by the Gentlemen of the Inner-Temple, before the Queen, and was accounted an excellent Piece. A new Edition of it has been lately published by Mr. Spence, Professor of Poetry in the University of Oxford, and dedicated to the Earl of Middlesex, a Descendent of the noble Author, who was created Earl of Dorset, in the first Year of the Reign of King James I.

Mr. WILLIAM SAMPSON.

This Author was retained in the Family of Sir Henry Willoughby of Richley in Derbyshire, in the Reign of King Charles I. He wrote one Play, called

The Vow-Breaker, or The Fair Maid of Clifton in Nottinghamshire, a Tragedy, acted with great Applause, 1633. Dedicated to Mrs. Anne Willoughby.

Mr Sampson also joined with Mr. Markham in his *Herod and Antipater*.

GEORGE SANDYS, Esq;

He was the Son of Edwin Arch-Bishop of York, born at Bishop's-Thorp in the County of York, in the Year 1557. He

He was sent to the University of Oxford, and entered in *St. Mary's-Hall*, at Eleven Years of Age.

In the Year 1610 (remarkable for the Murder of *Henry IV. of France*) he made the Tour of *France, Italy, Turkey, &c.* and on his Return, he published an Account of his TRAVELS, and one Play, called

CHRIST's *Passion*, a Tragedy, 1640. Dedicated to King *Charles I.*

It was translated from the Latin of *Hugo Grotius*, and very well done. A new Edition of it was published in the Year 1688.

Mr. *Sandys* likewise translated *Ovid's Metamorphosis*, the whole fifteen Books. The first Book of *Virgil's Æneis*, &c.

He died at *Boxley-Abbey* in *Kent*, the Seat of his Nephew Mr. *Wiat*, in the Year 1643, and was buried in the Chancel of that Church.



Mr. WILLIAM SHAKESPEAR.

THIS great Author, who from his excellent Writings has justly acquired the Title of *Immortal*, was the Son of Mr. *John Shakespear*, and was born at *Stratford upon Avon*, in the County of *Warwick*, in the Month of *April*, 1564.

His Family was of good Figure and Fashion there, and mentioned as Gentlemen. His Father, who was a considerable Dealer in Wool, had so large a Family, ten Children in all, that tho' he was his eldest Son, he could give him no better Education than his own Employment. He had bred him, it is true, for some Time at a Free-School, where he acquired what Knowledge he had of the *Latin* Tongue; but the Narrowness of his Circumstances, and the Want of his

his Assistance at home, forced his Father to withdraw him from thence.

Upon his leaving School, he seems to have given entirely into that Way of living which his Father proposed to him; and in order to settle in the World, while very young, he married a Daughter of one Mr. *Hathaway*, a substantial Yeoman in the Neighbourhood of *Stratford*.

He continued for some Time in this Way of Life, till an Extravagance, that he was guilty of, forced him out of it, and out of his Country too. And tho' this seemed at first to be a Blemish upon his Manners, and a Misfortune to him, yet it afterwards happily proved the Occasion of exerting one of the greatest *Genius's* that ever was known in Dramatic Poetry. He had by a Misfortune, common enough to young Fellows, fallen into ill Company, and amongst them, some that made a frequent Practice of Deer-stealing, engaged him more than once in robbing a Park that belonged to Sir *Thomas Lucy* of *Cherlecot* near *Stratford*. For this he was prosecuted by that Gentleman, as he thought, somewhat too severely; and in order to revenge that ill Usage, he made a Ballad upon him. And tho' this, probably the first Essay of his Poetry, be lost, yet is it said to have been so very bit-

ter, that it redoubled the Prosecution against him to that Degree, that he was obliged to leave his Business and Family in *Warwickshire*, for some time, and shelter himself in *London*.

It was at this Time he made his first Appearance in the Playhouse, where he was received into the Company at first in a very low Rank; but his admirable Wit, and the natural Turn of it to the Stage, soon distinguished him, if not as an extraordinary Actor, yet as an excellent Writer. The Top of his Performances in the first, was the Ghost in his own *Hamlet*. But it would be a greater Pleasure to the Curious to know which was the first Play he wrote; for perhaps we are not to look for his Beginnings, like those of other Authors, among the least perfect of his Writings; Art had so little, and Nature so large a Share in what he did, that, for aught I know, the Performances of his Youth, as they were the most vigorous, and had the most Fire and Strength of Imagination in them, were the best. I would not be thought by this to mean, that his Fancy was so loose and extravagant, as to be independent on the Rule and Government of Judgment; but that what he thought, was commonly so Great, so justly and rightly conceived in itself, that it wanted little or no

Cor-

Correction, and was immediately approved by an impartial Judgment. At the first Sight Mr. *Dryden* seems to think that *Pericles* is one of his first Plays; but there is no Judgment to be form'd on that, since there is good Reason to believe that the greatest Part of that Play was not written by him, tho' it is owned, some Part of it certainly was, particularly the last of it. But tho' the Order of Time in which the several Pieces were written be generally uncertain, yet there are Passages in some of them which seem to fix their Dates. So the *Chorus* in the Beginning of the Fifth Act of *Henry V.* by a Compliment very handsomely turned to the Earl of *Essex*, shews the Play to have been written when that Lord was General for the Queen in *Ireland*: And his Elogy upon Queen *Elizabeth*, and her Successor King *James*, in the latter End of his *Henry VIII.* is a Proof of that Play's being written after the Accession of the latter of those two Princes to the Crown of *England*.

Whatever the particular Times of his Writing were, the People of his Age could not but be highly pleased to see a *Genius* arise amongst them of so pleasurable, so rich a Vein, and so plentifully capable of furnishing their favourite Entertainments. Besides the Advantages of his Wit, he was

himself a good-natured Man, of great Sweetness of Manners, and a most agreeable Companion; so that it is no wonder he made himself acquainted with the best Conversations of those Times. Queen *Elizabeth* had several of his Plays acted before her, and gave him many gracious Marks of her Favour: What Grace soever the Queen conferred upon him, it was not to her only he owed the Fortune which the Reputation of his Wit made. He had the Honour to meet with many great and uncommon Marks of Favour and Friendship from the Earl of *Southampton*, who at one Time gave him a Thousand Pounds, to enable him to go through with a Purchase which he heard he had a Mind to. A Bounty very great, and very rare at any Time, and almost equal to what the profuse Generosity of the present Age have lavished away on *French* Dancers and *Italian* Eunuchs.

As to his particular Friendships with private Men, every one who had a true Taste of Merit, and could distinguish Men, had generally a just Value and Esteem for him. His exceeding Candor and good Nature most certainly have inclined all the gentler Part of the World to love him, as the Powers of his Wit obliged the Men of the most delicate Knowledge and polite Learning to

ad-

mire him. Among these was the incomparable Mr. *Edmond Spenser*, who speaks of him in his *Tears of the Muses*, not only with the Praises due to a good Poet, but even lamenting his Absence with the Tenderness of a Friend.

His Acquaintance with *Ben Johnson*, began with a remarkable Piece of Humanity and good Nature: Mr. *Johnson*, who was at that Time altogether unknown to the World, had offered one of his Plays to the Players, in order to have it acted; and the Persons into whose Hands it was put, after having turned it carelessly and superciliously over, were just upon returning it to him with an ill-natur'd Answer, that it would be of no Service to their Company; when *Shakespear* luckily cast his Eye upon it, and found something so well in it as to engage him first to read it through, and afterwards to recommend Mr. *Johnson* and his Writings to the Public. After this they were professed Friends; though it is to be doubted whether or no the other ever made him an equal Return of Gentleness and Sincerity. *Ben* was naturally proud and insolent, and in the Days of his Reputation did so far take upon him the Supremacy in Wit, that he could not but look with an evil Eye upon any one who seemed to stand in Competition with him. And if at Times

he has affected to commend him, it has always been with some Reserve, insinuating his Uncorrectness, a careless Manner of Writing, and want of Judgment. The Praise of seldom altering or blotting out what he wrote, which was given him by the Players, who were the first Publishers of his Works after his Death, was what *Johnson* could not bear; he thought it impossible, perhaps, for another Man to strike out the greatest Thoughts in the finest Expression, and to reach those Excellencies of Poetry with the Ease of a first Imagination, which himself with infinite Labour and Study could but hardly attain to. *Ben* was certainly a very good Scholar, and in that had the Advantage of *Shakespear*; tho' at the same Time it must be allowed, that what Nature gave the latter, was more than a Balance for what Books had given to the former; and the Judgment of a great Man upon this Occasion was, I think, very just and proper. In a Conversation between Sir *John Suckling*, Sir *William D'Avenant*, *Endymion Porter*, Mr. *Hales* of *Eton*, and *Ben Johnson*; Sir *John Suckling*, who was a professed Admirer of *Shakespear*, had undertaken his Defence against *Ben Johnson* with some Warmth; Mr. *Hales*, who had sat still for some Time, hearing *Ben* frequently

re-

reproaching him with the want of Learning, and Ignorance of the Ancients, told him at last, *That if SHAKESPEAR had not read the Antients, he had likewise not stolen any Thing from them* (a Fault the other made no Conscience of;) *and that if he would produce any one Topic finely treated by any of them, he would undertake to shew something upon the same Subject, at least as well written by Shakespear.*

His Plays are properly to be distinguished only into Comedies and Tragedies. Those which are called Histories, and even some of his Comedies, are really Tragedies with a Run or Mixture of Comedy amongst them. That Way of Tragi-Comedy was the common Mistake of that Age, and is indeed become so agreeable to the *English* Taste, that tho' the severest Critics among us cannot bear it, yet the Generality of our Audiences seem to be better pleased with it than with an exact Tragedy.

The Merry Wives of Windsor; the Comedy of Errors; and The Taming of the Shrew, are all pure Comedy; the rest, however they are called, have something of both Kinds. It is not very easy to determine which way of Writing he most excelled in.

There is a great deal of Entertainment in his Comical Humours; and tho' they did not

then strike at all Ranks of People, as the Satire of the present Age has taken the Liberty to do, yet there is a pleasing and a well-distinguished Variety in those Characters, which he thought fit to meddle with.

Falstaff is allowed by every Body to be a Master-piece, the Character is always well sustained, tho' drawn out into the Length of three Plays; and even the Account of his Death, given by his old Landlady Mrs. *Quickly*, in the first Act of *Henry V.* tho' it be extremely natural, is yet as diverting as any Part of his Life.

Among other Extravagancies, in *The Merry Wives of Windsor*, he has made him a Deer-stealer, that he might, at the same Time, remember his *Warwickshire* Prosecutor, under the Name of Justice *Shallow*, whom he has given almost the same Coat of Arms which *Dugdale*, in his Antiquities of that County, gives for the Family of the *Lucys* there, and makes the *Welch* Parson descendant very pleasantly upon them.

Slender says, — “ They
“ may give the Dozen white
“ *Louces* in their Coat.

“ *Shallow*. It is an old Coat.

“ *Evans*. The Dozen white

“ *Lowfes* do become an old

“ Coat well; it agrees well

“ passant, it is a familiar Beast

“ to Man, and signifies Love.

“ *Shal-*

" *Shallow*. The * Luce is
" the Fresh-fish, the Salt-fish
" is an old Coat."

The whole Play is admirable, the Humours are various and well opposed. His Images are indeed every where so lively, that the Things he would represent stand full before you, and you possess every Part of them. His Tales were seldom invented, but rather taken either from true History, or Novels and Romances; and he commonly made use of them in that Order, with those Incidents, and that Extent of Time in which he found them in the Authors from whence he borrow'd them. Almost all his Historical Plays comprehend a great Length of Time, and very different and distinct Places: But in Recompence for his Carelessness in this Part, when he comes to another Part of the Drama, *The Manners of his Characters in acting or speaking what is proper for them, and fit to be shewn by the Poet*, he may be generally justified, and in very many Places greatly commended. His Sentiments are great and natural, and his Expression just, and rais'd in Proportion to his Subject and Occasion.

The latter Part of his Life was spent, as all Men of good Sense will wish theirs may be, in Ease, Retirement, and the

Conversation of his Friends. He had the good Fortune to gather an Estate equal to this Occasion, and in that to his Wish; and is said to have spent some Years before his Death at his Native *Stratford*. His pleasurable Wit and Good-nature engag'd him in the Acquaintance, and intitul'd him to the Friendship of the Gentlemen of the Neighbourhood. The Plays he has written, are published in the following Order, viz.

I. *The Tempest*, a Comedy, acted in *Black-fryars*, with great Applause.

II. *The Two Gentlemen of Verona*, a Comedy.

III. *The Merry Wives of Windsor*, a Comedy. This excellent Play was writ by the Command of Queen *Elizabeth*.

IV. *Measure for Measure*, a Comedy.

V. *The Comedy of Errors*. This Play is partly translated from the *Mænechmi* of *Plautus*, which seems strange, as *Shakespeare* is said to understand little or no *Latin*, and it is not known that there was any Translation of *Plautus* in his Time.

VI. *Much ado about Nothing*, a Comedy.

VII. *Love's Labour Lost*, a Comedy.

VIII. *A Midsummer Night's Dream*, a Comedy.

* A Luce is a Jack or Pike.

IX.

IX. *The Merchant of Venice*, a Tragi-Comedy.

X. *As you like it*, a Comedy.

XI. *The Taming of the Shrew*, a Comedy.

XII. *All's Well that ends Well*, a Comedy.

XIII. *Twelfth Night, or What you will*, a Comedy.

XIV. *The Winter's Tale*, a Tragi-Comedy.

XV. *The Life and Death of King JOHN*, an Historical Play.

XVI. *The Life and Death of King RICHARD II.* a Tragedy.

XVII. *The first Part of King HENRY IV.* an Historical Play.

XVIII. *The second Part of HENRY IV. containing his Death and the Coronation of King HENRY V.*

XIX. *The Life of King HENRY V.* an Historical Play.

XX. *The first Part of King HENRY VI.* an Historical Play.

XXI. *The second Part of King HENRY VI. with the Death of the good Duke HUMPHREY.*

XXII. *The third Part of King HENRY VI. with the Death of the Duke of YORK.*

XXIII. *The Life and Death of Richard III. with the Landing of the Earl of RICHMOND, and the Battle of BOSWORTH FIELD.*

XXIV. *The famous History of the Life of King HENRY VIII.*

XXV. *TROILUS and CRESSIDA*, a Tragedy.

XXVI. *CORIOLANUS*, a Tragedy.

XXVII. *TITUS ANDRONICUS*, a Tragedy.

XXVIII. *ROMEO and JULIET*, a Tragedy.

XXIX. *TIMON of ATHENS*, a Tragedy.

XXX. *JULIUS CÆSAR*, a Tragedy.

XXXI. *The Tragedy of MACBETH.*

XXXII. *HAMLET, Prince of DENMARK*, a Tragedy.

XXXIII. *King LEAR*, a Tragedy.

XXXIV. *OTHELLO, the Moor of VENICE*, a Tragedy.

XXXV. *ANTHONY and CLEOPATRA*, a Tragedy.

XXXVI. *CYMBELINE*, a Tragedy.

XXXVII. *PERICLES, Prince of TYRE*, an Historical Play.

XXXVIII. *The London Prodigal*, a Comedy.

XXXIX. *The Life and Death of THOMAS Lord CROMWELL*, an Historical Play.

XL. *The History of Sir JOHN OLDCASTLE, the good Lord COBHAM*, a Tragedy.

XLI. *The Puritan, or The Widow of Watling-street*, a Comedy.

XLII. *A Yorkshire Tragedy.* This is very old, and not divided into Acts.

XLIII. *The Tragedy of LOCRINE, the eldest Son of King BRUTUS.*

Shake-

SHAKESPEAR died in the Year 1616, in the 53d Year of his Age, and was buried in the Chancel of the great Church at *Stratford*, where a Monument is placed in the Wall, with his Statue leaning on a Cushion, and this Inscription:

*Ingenio Pylium, Genio Sacratem,
Arte Maronem.*

*Terra tegit, Populus mæret,
Olympus habet.*

*Stay, Passenger, why goest thou
by so fast?*

*Read, if thou canst, whom en-
vious Death hath plac'd*

*Within this Monument: Shake-
spear, with whom*

*Quick Nature dy'd, whose Name
doth deck the Tomb,*

*Far more than Cost; sith all that
he hath writ*

*Leaves living Art, but Page, to
serve his Wit.*

On his Grave-Stone, under-
neath are the following Lines:

*Good Friend, for Jesus' Sake
forbear*

To dig the Dust enclosed here.

*Blest be the Man that spares
these Stones,*

*And curst be he that moves my
Bones.*

And in the Year 1740, a
fine Statue of him, at full
length, was set up in *West-
minster-Abbey*, designed by

Mr. *Kent*, and executed by
Mr. *Schemakers*, with this In-
scription:

GULIELMO SHAKESPEARE
ANNO POST MORTEM CXXIV.
AMOR PUBLICUS POSUIT.

And on the Scroll to which
he points with his Finger:

*The Cloud-cap Towers,
The gorgeous Palaces,
The solemn Temples,
The great Globe itself,
Ye all which it inherit,
Shall dissolve, and like the base-
less Fabric
Of a Vision, leave not a Wreck
behind.*

The Expence of this Monu-
ment was defrayed by the Mo-
ney arising from two Benefit-
Plays given for that Purpose;
one at the Theatre-Royal in
Drury-lane, and the other at
Covent-garden, the Players act-
ing gratis, and the Houses be-
ing crouded by Numbers who
were desirous to pay this Tri-
bute to the Memory of so great
a Name.

Shakespeare's Character is
best seen in his Writings; but as
Ben Johnson has given us some-
thing like one in his *Disco-
veries*, we shall transcribe it;
but hope it will be remember-
ed, that he never was a very
cordial Friend of *Shakespeare*.

' I remember the Players,
 ' says he, have often mention-
 ' ed it as an Honour to *Shake-*
 ' *spear*, that in writing (what-
 ' soever he pen'd) he never
 ' blotted out a Line. My
 ' Answer hath been, *Would*
 ' *he had blotted out a Thousand*,
 ' which they thought a male-
 ' volent Speech. I had not told
 ' Posterity this, but for their
 ' Ignorance, who chose that
 ' Circumstance to commend
 ' their Friend by, wherein he
 ' most faulted. And to justify
 ' mine own Candor, (for I
 ' lov'd the Man, and do ho-
 ' nour his Memory, on this
 ' Side Idolatry, as much as
 ' any.) He was, indeed, ho-
 ' nest, and of an open and
 ' free Nature, had an excel-
 ' lent Fancy, brave Notions,
 ' and gentle Expressions ;
 ' wherein he flow'd with that
 ' Facility, that sometimes it
 ' was necessary he should be
 ' stop't : *Sufflaminandus erat*, as
 ' *Augustus* said of *Haterius*.
 ' His Wit was in his own
 ' Power ; would the Rule of
 ' it had been so too. Many
 ' Times he fell into those
 ' Things which could not
 ' escape Laughter ; as when
 ' he said in the Person of *Cæ-*
 ' *sar*, one speaking to him,

' *Cæsar, thou dost me wrong.*

He reply'd :

' *Cæsar did never wrong, but*
 ' *with just Cause.*

' And such like, which were
 ' ridiculous. But he redeem-
 ' ed his Vices with his Vir-
 ' tues : There was ever more
 ' in him to be praised than to
 ' be pardoned.

As for the Passage here men-
 tioned, there is something like
 it in *Julius Cæsar*, but with-
 out the Absurdity ; the Words
 are these :

— *Cæsar doth not wrong, nor*
without Cause
Will be be satisfied. —

Act III. Sc. I.

Rhymer the Critic, in the
 last Age, with some Wit, but
 more Ill-nature, endeavoured
 to depreciate our Author's
 Works, by pointing out his
 Faults, particularly in *Othello*,
 some of them judiciously, and
 some Faults he has made so,
 that are not such in themselves ;
 but like a true modern Critic
 is quite blind to all his Beau-
 ties. This Author is now
 hardly remembered, while eve-
 ry Body reads *Shakespeare*.

Besides the Honour done to
Shakespeare's Memory by the
 Monument erected to it as
 afore mentioned, a still greater
 was done it, about the same
 Time, by the Ladies of *Great*
Britain, when some of the
 first Quality, eminent likewise
 for their Beauty, Virtue, and
 just Taste, of which this is a
 Proof, entered into a Society,
 and distinguish'd themselves by
 the

the Name of the SHAKESPEAR CLUB, in order to support his Plays on the Stage, while the greatest Part of the Town were encouraging ridiculous *Pantomimes* and *French Dancers*.

In the Year 1743, no less a Person than Sir *Thomas Hammer*, who had been Speaker of the House of Commons, undertook to publish a new Edition of our Author, with Corrections of his own; and this Edition has been reprinted, in the present Year 1747, in nine Volumes, by Messrs. *Knapton*, &c. in which is reprinted the Preface of Mr. *Pope's* Edition, wherein is such a Character of our Author, as makes it needless for us to say any more in this Place.

Mr. LEWIS SHARP.

In the Reign of K. *Charles I.* this Author wrote one Play, called

The Noble Stranger, a Comedy, acted at the private House in *Salisbury-Court*, 1640.

Mr. EDWARD SHARPMAN.

This Author was a Member of the *Middle Temple*, who, in the Reign of King *James I.* wrote one Play, called

The Fleer, a Comedy, acted at the *Black-fryars*, by the Children of the Revels, 1615.

Mr. S. SHEPHEARD.

This Author, in the same Reign, and during the Prohibition of the Stage, wrote two Dramatic Pieces, called

The Committee-Man Curried, a Comedy, in two Parts, 1647. Tho' these are called Comedies, they have but one Act each, and that chiefly stolen from Sir *John Suckling* and Sir *Robert Stapleton's* Translation of *Juvenal*.

Mr. *Langbain* says, this Author was more to be commended for his Loyalty than his Poetry.

Mr. HENRY SHIRLEY.

Likewise in the Reign of King *Charles I.* wrote one Play, called

The Martyr'd Soldier, a Tragedy, acted at the private House in *Drury-lane*, 1638. Dedicated to Sir *Kenelm Digby*, and performed with great Applause.

Mr. JAMES SHIRLEY.

This Gentleman was once of *Gray's-Inn*, and styles himself Servant to his Majesty King *Charles I.* and likewise calls *Ben Johnson* his learned Master. *Langbain* reckons him an excellent Writer, at the same Time that he finds great Fault with *Dryden*. He was indeed a voluminous Author, and has left us no less than thirty-eight Dramatic Pieces:

I. *The Changes, or Love in a Maze*, a Comedy, acted with Applause at the private House in Salisbury-Court, 1632.

II. *Contention for Honour and Riches*, a Masque, 1633.

III. *HONORIA and MAMMON*, a Comedy.

IV. *The Witty Fair-One*, a Comedy, acted in Drury-lane, 1633.

V. *The Traytor*, a Tragedy, acted by her Majesty's Servants, 1635.

This Play was said to be wrote by one *Rivers*, a Jesuit.

VI. *The Young Admiral*, a Tragi-Comedy, acted at the private House in Drury-lane, 1637.

VII. *The Example*, a Tragi-Comedy, acted in Drury-lane, by her Majesty's Servants, 1637.

VIII. *Hyde-Park*, a Comedy, acted in Drury-lane, 1637.

IX. *The Gamester*, a Comedy, acted in Drury-lane, 1637, with great Success.

X. *The Royal Master*, a Tragi-Comedy, acted at the Theatre in Dublin, 1638.

XI. *The Duke's Mistress*, a Tragi-Comedy, acted by her Majesty's Servants, 1638.

XII. *The Lady of Pleasure*, a Comedy, acted at the private House in Drury-lane, 1638.

XIII. *The Maid's Revenge*, a Tragedy, acted at the private House in Drury-lane, with Applause, 1638.

XIV. *CHABOT, Admiral of France*, a Tragedy, acted in Drury-lane, 1639.

XV. *The Ball*, a Comedy, acted in Drury-lane, 1639. Mr. Chapman assisted in writing this Comedy.

XVI. *ARCADIA*, a Dramatic-Pastoral, performed at the Phoenix in Drury-lane, by her Majesty's Servants, 1640.

XVII. *The Humorous Courtier*, a Comedy, presented at the private House in Drury-lane, with great Applause, 1640.

XVIII. *ST. PATRICK for Ireland*, an Historical Play, 1640.

XIX. *Love's Cruelty*, a Tragedy, acted by her Majesty's Servants, at the private House in Drury-lane, 1640.

XX. *The Triumph of Beauty*, a Masque, 1646.

XXI. *The Sisters*, a Comedy, acted at the private House in Black-fryars, 1652.

XXII. *The Brothers*, a Comedy, 1652.

XXIII. *The Doubtful Heir*, a Tragi-Comedy, acted at the Black-fryars, 1652.

XXIV. *The Court-secret*, a Tragi-Comedy, acted at the Black-fryars, 1653.

XXV. *The Impostor*, a Tragi-Comedy, acted at the private House in Black-fryars, 1653.

XXVI. *The Politician*, a Tragedy, acted in Salisbury-Court, 1655.

XXVII.

XXVII. *The Grateful Servant*, a Tragi-Comedy, acted at the private House in Drury-lane, 1655.

XXVIII. *The Gentleman of Venice*, a Tragi-Comedy, acted at the private House in Salisbury-Court, 1655.

XXIX. *The Contention of AJAX and ULYSSES for ACHILLES's Armour*, a Masque, 1658.

XXX. *CUPID and DEATH*, a Masque, 1658.

XXXI. *Love-Tricks, or The School of Compliments*, a Comedy, acted by the Duke of York's Servants.

XXXII. *The Constant Maid, or Love will find out the Way*, a Comedy, acted at a new House, called *The Nursery*, in Hatton-garden.

XXXIII. *The Opportunity*, a Comedy, acted at the private House in Drury-lane, by her Majesty's Servants.

XXXIV. *The Wedding*, a Comedy, acted at the *Phoenix* in Drury-lane.

XXXV. *A Bird in a Cage*, a Comedy, acted in Drury-lane.

XXXVI. *The Coronation*, a Comedy.

XXXVII. *The Cardinal*, a Tragedy, acted at the private House in Black-fryars.

XXXVIII. *The Triumphs of Peace*, a Masque, presented before the King and Queen at Whitehall, by the Gentlemen of the four Inns of Court, 1633.

Mr. WILLIAM SMITH.

This Author, in the Reign of King James I. wrote one Play, called

The Hector of Germany, or The Palsgrave Prince Elector, an Historical Play, acted at the Red-Bull, by a Company of young Citizens, 1615. Dedicated to Sir John Swinerton, Lord Mayor of London.

Mr. H. SMITH.

This Author wrote one Play, called

The Princess of PARMA, a Tragedy.

Mr. JOHN STEPHENS.

In the Reign of K. James I. wrote one Play, called

CYNTHIA's Revenge, a Tragedy, 1613. One of the longest Plays that ever was written.

The Reverend

Mr. WILLIAM STRODE.

This Gentleman, a Poet and Divine, lived the Reign of King Charles I. He was born in Devonshire, and at nineteen Years of Age was admitted a Student of Christ-Church-College in Oxford; after

ter he had taken his Degrees of Batchelor and Master of Arts, he was chosen University Orator, which Post he had not long enjoyed, before he was made a Canon and Doctor of Divinity. He wrote one Play, called

The Floating Island, a Comedy, acted before his Majesty by the Students of *Christ-Church*, 1639. This Play was not printed till the Year 1655, eleven Years after the Author's Death, which was in the Year 1644. And he lies buried in the Chapel of *Christ-Church-College*. There was much Morality in this Piece, and it was commended by the King: Yet were there many grave Persons, at this Time, highly offended at a Stage being erected in this College, and the Students performing the Parts of Players thereon.

One Book, wrote on that Subject was entitled,

The Overthrow of Stage-Plays, wherein is manifestly proved, that it is not only unlawful to be an Actor, but a Beholder of these Vanities.

Sir JOHN SUCKLING, Bart.

This Gentleman was the Son of Sir John Suckling, Comptroller of the Household to King Charles I. and was born at *Witham*, in the County of *Middlesex*, in the Year 1613, with this remarkable

Circumstance of his Mother's going till the Eleventh Month with him, which the Naturalists look upon as a Sign of a vigorous and hardy Constitution; and certain it is, that the Slowness of his Birth was sufficiently made up in the Quickness, Strength and Pregnancy of his Parts; which he first discovered by his strange Propensity to Languages; in so much, that it is said he could write *Latin* at Nine Years of Age.

From this early Foundation, he proceeded in the Course of his Studies, to apply the Use of Words to the Attainment of the Arts and Sciences, most of which he arrived to in an eminent Degree. Those he more particularly admired were *Musick* and *Poetry*; but tho' he excelled in both, he professed neither, so as to make them his Business, but used them to soften the Harshness and Dryness of his other Studies.

Having taken a Survey of the most remarkable Things in his own Country, he travelled into Foreign Parts, and when he had made his Observations on every thing worthy the Attention of a Man of Sense and Letters, he returned without any Tincture of those Vices and Follies which are too oft imported by the *Petit Maîtres* of the present Age, who travel before they have a com-

competent Knowledge to discern what alone is capable of improving their Understandings, and making them the more useful to Society.

Some indeed thought he had a little too much of the *French* Air, which being not so agreeable to the Gravity and Solidity for which his Father was remarkable, or indeed to the Severity of the Times he lived in, was imputed to him as a Fault, and the Effect of his Travels. But it was certainly rather natural than acquir'd in him, the Easiness of his Carriage and Address being suitable to the Openness of his Heart, and to the Gaiety, Wit, and Gallantry, which were so conspicuous in him; and he seems all along to have piqued himself upon nothing more than the Character of a *Courtier* and a *Fine Gentleman*, which he so far attained to, that he was allowed to have the peculiar Happiness of making every thing he did, become him.

In his Travels he had made a Campaign under the Great *Gustavus Adolphus*, where he was present at three Battles, and five Sieges, besides other Skirmishes between Parties; and from such a considerable Scene of Action, gained as much Experience in six Months, as otherwise he might have done in as many Years.

After his Return to *England*, he raised a Troop of Horse for the King's Service, entirely at his own Charge, and so richly and compleatly mounted, that it stood him in twelve thousand Pounds. But his Endeavours did not meet with the Success he promised himself for his Majesty's Service, which he laid very much to Heart, and soon after this Miscarriage was seized with a Fever, of which he died at twenty-eight Years of Age.

He wrote four Plays:

I. *AGLAURA*, a Tragi-Comedy, acted at the private House in *Black-fryars*.

This was looked upon as an excellent Comedy. The last Act was so contrived, that it might be altered at Pleasure to make it either a Tragedy, or a Tragi-Comedy.

II. *The Goblins*, a Tragi-Comedy, presented by his Majesty's Servants, at the private House in *Black-fryars*.

III. *BRENNORALT*, or *The Discontented Colonel*, a Tragedy, likewise acted in *Black-fryars*.

IV. *The Sad One*, a Tragedy. This Play was left unfinished.

GILBERT SWINHAE, Esq;

This Gentleman was born in the County of *Northumberland*.

land, and wrote one Play during the Time of the Usurpation, called

The Unhappy Fair IRENE, a Tragedy, 1658.

T.

Mr. JOHN TATEHAM,

CITY-POET in the Reign of King Charles I. He wrote four Plays.

I. *The Distracted State*, a Tragedy, 1651.

II. *Scots Vagaries*, or *A Knot of Knaves*, a Comedy, 1652.

III. *Love crowns the End*, a Tragi-Comedy, 1657.

IV. *The Rump*, or *The Mirror of the late Times*, a Comedy, acted at the private House in Dorset-Court, 1661.

Mr. ROBERT TAYLOR.

In the Reign of King James I. this Author wrote one Play, called

The Hog has lost his Pearl, a Comedy, 1611. This Play was acted by a Set of London Apprentices.

Mr. CYRIL TURNER.

An Author, in the Reign of King James I. who wrote two Plays:

I. *The Atheist's Tragedy*.

II. *The Loyal Brother*, or *The Revenger's Tragedy*, acted

several Times by the King's Servants.

W.

Mr. LEWIS WAGER.

THIS Author, in the Reign of Queen Elizabeth, wrote one Interlude, called

MARY MAGDALEN, *her Life and Repentance*, 1567. It is printed on an old black Letter.

Mr. GEORGE WAPUL.

In the Reign of K. James I. this Author wrote one Play, called

Tide tarrieth for no Man, a pleasant and merry Comedy, 1611.

Mr. ROBERT WAVER.

The Author of one Dramatic Piece, called

Lusty Juventus, an Interlude, without a Date.

Mr. WILLIAM WAYER.

The Author likewise of one Play, printed long since without a Date, called

The longer thou liv'st, the more Fool thou art, a merry Comedy.

Mr.

Mr. JOHN WEBSTER.

This Author was Clerk of *St. Andrew's* Parish in *Holborn*, and was accounted a tolerable Poet in the Time he lived; he joined with *Decker*, *Marston*, and *Rowley* in several Dramatic Pieces. The Plays he wrote are,

I. *The White Devil, or The Tragedy of P. GORDIANO URSINI, Duke of Brachiano, with the Life and Death of VITTORIA COROMBONA, the famous Venetian Courtezan*; first acted at the *Phoenix* in *Drury-lane*, 1612, and afterwards at the Theatre Royal, by their Majesties Servants.

II. *The Devil's Law-Case, or When Women go to Law, the Devil is full of Business*, a Tragi-Comedy, acted by their Majesties Servants, 1623.

III. *The Duchess of MALFEY*, a Tragedy, first acted privately in *Black - fryars*, 1623.

IV. *APPIUS and VIRGINIA*, a Tragedy, acted 1659. It was afterwards revived and altered by Mr. *Betterton*.

V. *The Thracian Wonder*, a Comic-Historical Play, acted with Applause.

VI. *A Cure for a Cuckold*, a Comedy. Mr. *Rowley* assisted in writing the two last.

Mr. LEONARD WILLAN.

This Gentleman wrote a Pastoral, called

ASTRÆA, or True Love's Mirrour, 1651.

Mr. GEORGE WILKINS.

This Author, in the Reign of King *Charles I.* wrote one Play, called

The Miseries of enforced Marriage, a Tragi-Comedy, 1637.

Mr. ROBERT WILMOT.

In the Reign of Queen *Elizabeth*, this Author wrote one Play, at the Request of the Gentlemen of the *Inner-Temple*, called

TANCRED and GUISMOND, a Tragedy, acted before her Majesty by the Gentlemen of the *Inner-Temple*, 1592.

Mr. ROBERT WILSON.

In the Reign of Queen *Elizabeth*, this Author wrote one Play, called

The Cocker's Prophecy, a Comedy, printed in 1655.

The Reverend
Mr. NATHANIEL WOOD.

This Gentleman was a Clergyman of the City of *Norwich*,

wich, who in the Reign of Queen Elizabeth wrote one Dramatic Piece, called *The Conflict of Conscience*, a Pastoral, 1581.

Y.

Mr. ROBERT YARRINGTON.

AN Author who lived in the Reign of Queen Elizabeth, and wrote a Play, called

Two Tragedies in One, printed not till many Years after it was wrote.

ANONYMOUS PIECES before the RESTORATION.

A.

I. ALPHONSUS King of Aragon, an Historical Play, acted with Applause, in the Year 1599.

II. AMINTA, a Pastoral, 1628, translated from the Italian of Tasso.

III. APOLLO *sorowing*, a Comedy, 1627.

IV. ALBION'S Triumph, a Masque, performed at Court, 1631, by the King and Queen, and several Noblemen, the Sunday after Twelfth-Night.

V. ALBUMAZAR, a Comedy, acted before the King at Cambridge, by the Gentlemen of Trinity-College, 1634. It was afterwards revived at the Theatre in Drury-lane, with a Prologue by Mr. Dryden.

VI. ABRAHAM'S Sacrifice, a Play.

VII. *An Alarum for London, or The Siege of Antwerp*, with the venturous Acts and valiant Deeds of a lame Soldier, a Tragi-Comedy, acted by the Lord Chamberlain's Servants.

VIII. ARDEN of Feversham, his true and lamentable Tragedy.

IX. *The Arraignment of PARIS*, a Dramatic Pastoral. By some supposed to be wrote by Shakespear.

B.

I. THE Bastard, a Tragedy, 1552.

II. *The Battle of ALCAZAR*, a Tragedy, acted by the Lord High Admirall's Servants, 1594.

III. *The Bashful Lovers*, a Tragi-Comedy, acted at the Black-fryars, by his Majesty's Servants, 1655.

IV.

IV. *Band, Ruff and Cuff*,
an Interlude.

D.

C.

I. **C**UPID's *Whirligig*, a Comedy, acted by the Children of the King's Revels, 1616.

II. *The Costly Whore*, a Comic-Historical Play, acted by the Company of the Revels, 1633.

III. CHARLES I. *King of ENGLAND*, a Tragedy, 1649.

IV. *The Contention between YORK and LANCASTER*. In two Parts; containing the Death of the good Duke *Humphrey*, the Banishment and Death of the Duke of *Suffolk*, and the tragical End of the proud Cardinal of *Winchester*; with the notable Rebellion of *Jack Cade*, and the Duke of *York's* first Claim to the Crown. This Play differs very little from *Shakespeare's Henry VI.* 2d Part.

V. *The Combat of Caps*, a Masque.

VI. *The Cruelty of the SPANIARDS in PERU*, expressed by Vocal and Instrumental Music, and by Art of Perspective in Scenes, &c. represented daily at the Cockpit in *Drury-lane*, at three in the Afternoon punctually, 1658.

VII. *The City Madam*, a Comedy.

I. **D**ARIUS, an Interlude, 1565. Taken from the third and fourth Chapters of *Esdras*.

II. DAMON and PYTHIAS, an Historical Play.

III. *Dick Scornor*, a Comedy.

E.

I. **E**DWARD III. an Historical Play, 1597.

II. *Every Woman in her Humour*, a Comedy, 1609.

III. ELECTRA, a Tragedy, printed at the Hague 1649, and presented to her Highness Lady *Elizabeth*. It is a Translation from *Sophocles*, and has in the Front the Letters C. W.

IV. *The Extravagant Shepherd*, a Pastoral Comedy, 1654.

V. ENGLISH *Men for Money*, or *A Woman will have her Will*, a Comedy, acted with great Applause, 1656.

F.

I. **T**HE Fair Maid of *Bristol*, a Comedy, acted before the King and Queen at *Hampton-Court*, 1605.

II. Fair EM, the Miller's Daughter of *Manchester*, with the Love of William the Conqueror,

queror, a Comedy, acted by the Lord Stranges's Servants, 1631.

III. *The False Favourite disgraced, and the Reward of Loyalty*, a Tragi-Comedy, 1657.

C.

I. **G**UY Earl of WARWICK, a Tragedy.

II. *The Ghost, or The Woman wears the Breeches*, a Comedy, 1640.

III. Gammer GURTON's Needle, a Comedy, acted at Christ's - College, Cambridge. Written by Mr. S. Master of Arts.

IV. GRIM the Collier of Croydon, or *The Devil and St. Dunstan*, a Comedy, 1606.

V. *Gentle Craft, or The Shoemaker's Holiday*.

VI. Sir GILES GOOSE-CAP, acted at the private House in Salisbury-Court, with great Applause, 1636.

H.

I. **T**HE Hector, or *The False Challenge*, a Comedy, 1656.

II. HENRY V. *with the Battle of Agincourt*, an Historical Play, acted by the King's Servants, 1617.

III. HISTRIOMASTRIX, or *The Player Whipt*, a Comedy, 1610.

IV. HOFFMAN's Tragedy, or *Revenge for a Father*, acted at the Phoenix in Drury-lane, with great Applause.

V. *The Honest Lawyer*, a Comedy, acted by the Queen's Servants, 1610.

VI. *The Honour of WALES*, a Masque, supposed to be wrote by Ben Johnson.

VII. *How to chuse a good Wife from a bad one*, a Comedy, acted by the Earl of Worcester's Servants, 1634.

J.

I. **J**ACK DRUM's Entertainment, or *The Comedy of PASQUIL and CATHARINE*, acted by the Children of St. Paul's, 1616.

II. JACK STRAW's Life and Death, 1593.

III. JACOB and ESAU, an Interlude, founded on Scripture.

IV. JAMES IV. an Historical Play.

V. JERONYMO, or *The SPANISH Tragedy, with the Wars of PORTUGAL*, 1605.

VI. JERONYMO's Mad again, or *The SPANISH Tragedy, Part II. containing the lamentable End of DON HORATIO and BELLIMPERIN, with the Death of JERONYMO*, 1625, acted with Applause.

VII. *Ignoramus*, a Comedy, often acted with Applause, before King James I. This Play was

was originally wrote in *Latin*, and translated by R. C.

VIII. *The Jovial Crew, or The Devil turn'd Ranter*, an Interlude.

IX. *St. John the Evangelist*, a Dramatic Piece.

X. *The Interlude of Youth*, an old instructive Piece, written in Verse.

XI. *Impatient Poverty*, a Comedy.

XII. *JACK JUGGLER*, a Comedy.

XIII. *JOSEPH's Afflictions*.

K.

I. **A** *Knack to know a Knave*, a Comedy, 1594.

II. *A Knack to know an Honest Man*, a Comedy, several Times acted, 1596.

III. *The Knave in grain new vampt*, a Comedy, acted at the *Fortune*, with Applause, 1640.

IV. *The King and Queen's Entertainment at Richmond, after their Departure from Oxford*, a Masque, presented by the most illustrious Prince *Charles*. Dedicated to her Majesty.

V. *King EDGAR and ALFREDA*, an Historical Play.

L.

I. **L** *OOK about you*, a Comedy, acted by the Lord High Admiral's Servants,

1600. This is a diverting Play; it is partly founded on *English History*, viz. the *Chronicles of Baker, Speed, &c.* in the Reign of King *Henry II.*

II. *LUMINALIA, The Festival of Light*, a Masque, presented at Court on *Shrove-Tuesday Night*, 1637. Mr. *Inigo Jones* assisted in it.

III. *The Lady ALIMONY, or The ALIMONY Lady*, acted with Applause, 1659.

IV. *LONDON Chanticleers*, a Comedy, frequently acted, 1659.

V. *The Laws of Nature*, a Comedy.

VI. *Lingua, or The Combat of the Tongue and Five Senses for Liberality*, a diverting Comedy. Mr. *Winstanly* tells us, that *Oliver Cromwell* acted the Part of *Lactius* in this Play, at *Cambridge*, which first inspired him with Ambition.

VII. *Liberality and Pradigality*, a Comedy.

M.

I. **M** *ASSIANELLO, or The Rebellion of Naples*, a Tragedy, 1631. Dedicated to *John Caesar, Esq;*

II. *A Masque of Flowers*, presented at the *Banqueting-House in Whitehall*, by the *Gentlemen of Gray's-Inn*, on *Twelfth-Night*, 1631. Dedicated to *Sir Francis Bacon*.

III.

III. *Masquerade du Ciel*, a Masque, 1640. Dedicated to the Queen, by J. S.

IV. MARCUS TULLIUS CICERO, his Tragedy, 1651.

V. *The Merry Devil of Edmonton*, a Comedy, often acted at the Globe on the Bank-side, 1655.

VI. *The Marriage of Wit and Sciences*, an Interlude.

VII. *Manhood and Wisdom*, a Play.

VIII. *Mercurius Britannicus*, or *The English Intelligencer*, a Tragi-Comedy. This Play reflects upon some of the Judges, and other Persons, who advised King Charles I. to levy the Ship-Money.

IX. A Masque of the *Middle-Temple*.

N.

NEW Custom, a Morality, 1573: Written to promote the Reformation. It contains three Acts, and may be performed by four Persons.

II. *Newmarket Fair*, or *Mrs. Parliament's New Vagaries*, a Tragi-Comedy, in two Parts, 1649.

III. *The Nice Wanton*, a Comedy.

IV. *No-Body and Some-Body*, with the History of ELYDURE, who was three Times crowned King of ENGLAND, acted by the Queen's Majesty's Servants. This Play is not divided into Acts,

V. *A New Trick to cheat the Devil*, a Comedy, by R. D.

O.

I. **A**N old Wife's Tale, a Comedy.

II. ORGULA, or *The Fatal Error*, a Tragedy, 1658.

III. ORLANDO FURIOSO, one of the Twelve Peers of FRANCE, acted before the Queen, 1594.

P.

I. **P**ATHOMACHIA, or *The Battle of Affections*, shadowed by a feign'd Siege of the City of PATHOPOLIS, a Comedy, 1630. Dedicated to the Lord Hunsdon.

II. PHILOTUS, a Comedy, 1616.

III. PHILLIS of SCYROS, a Dramatic Pastoral, 1655.

IV. *The Pindar of WAKEFIELD*, a Comedy, 1633.

V. *The Prince of PRIGG's Revels*, or *The Practices of that grand Thief Captain JAMES HIND*, a Comedy.

VI. PROMIUS and CASSANDRA, Part I.

VII. PROMIUS and CASSANDRA, Part II.

Q.

THE Queen, or *The Excellency of her Sex*, a Tragi-Comedy, 1653.

R.

R.

I. **T**HE Return from Parnassus, or a Scourge for Simony, a Comedy, acted by the Students of St. John's College, Cambridge, 1606.

II. *The Royal Masque at Hampton-Court*, personated by the Queen and her Ladies of Honour.

S.

I. **S**ALMACIDA SPOLIA, a Masque, presented by the King and Queen at Whitehall, 1639. Sir William Davenant wrote the Songs in this Masque, Mr. Inigo Jones contrived the Scenes, and Mr. Richards composed the Music.

II. *The Scottish Politic Presbyterian slain by an English Independent*, or *The Independent's Victory over the Presbyterian Party*, &c. a Tragi-Comedy, 1647.

III. *She ventures and he wins*, a Comedy, 1626.

IV. *The Shoemaker's Holiday*, or *The Gentle-Craft*, with *the Humorous Life of Simon Eyre, Shoemaker and Lord Mayor of London*, a Comedy, 1657, acted before the Queen, by the Lord Admiral's Servants on New-Year's-Day at Night.

V. SICELIDES, a Piscatory Drama, or Pastoral, acted at

King's College, in Cambridge. 1631.

VI. SICILY and NAPLES, or *The Fatal Union*, a Tragedy, 1640. The Author was a Batchelor of Arts of Exeter-College, Oxford, but would not make himself known any farther than by the two Letters S. H. There are several Copies of Verses before this Play, by the Students of the University.

VII. SOLMION and PERSEDA, a Tragedy, 1599. It is not divided into Acts.

VIII. *The Sophist*, a Comedy, 1638.

IX. *The Spanish Bawd*, or CALISTO and MELIBEA, represented in *Celestina*, a Tragi-Comedy, 1638.

X. *The strange Discovery*, a Tragi-Comedy, 1640.

XI. SWETNAM the Woman-Hater, arraigned by Women, a Comedy, acted by the Queen's Servants, at the Red-Bull, 1620.

T.

I. **T**EMPE restored, a Masque, presented at Whitehall, by the Queen and her Ladies of Honour, on Shrove-Tuesday, 1631.

II. TIBERIUS CLAUDIUS NERO, a Tragedy.

III. *Thorney-Abbey*, or *The London Maid*, a Tragedy, 1613.

IV. TOM TYLER, and his Wife, an Interlude.

V.

V. *The Three Ladies of London*, a Comedy, by R. W.

W.

VI. *The true TROJANS, or Fuimus Troes*, an Historical Play, 1633.

VII. *TROAS*, a Tragedy, translated from *Seneca*, by J. T.

VIII. *THERSYTES*, an Interlude.

IX. *A Tryal of Treasure*, a Play.

X. *A Tryal of Chivalry*, a Play.

XI. *Tyrannical Government*, a Tragedy.

V.

I. **T**HE *Valiant Scot*, 1637, by J. W. and dedicated to the Marquess of Hamilton.

I. **A** *Warning for Fair Women*, a Tragedy, acted in the Reign of Queen Elizabeth, by the Lord Chamberlain's Servants.

II. *The Weakest goes to the Wall*, a Comedy, acted by the Lord Chamberlain's Servants, 1618.

III. *Wily Beguiled*, a Comedy.

IV. *Wine, Beer, Ale, and Tobacco*, contending for Superiority, an Interlude, 1658.

V. *The Wit of a Woman*, a Comedy, 1604.

VI. *The World's Idol*, or *PLUTUS*, a Comedy, translated from the Greek of *Aristophanes*, 1650. By H. B.

THE

The ACCOUNT continued from the Time
of the RESTORATION.

A.



The Right Honourable,
JOSEPH ADDISON, Esq;

THIS Gentleman was the Son of Dr. Lancelot Addison, Dean of Litchfield and Coventry, by his Wife Jane, whose Maiden Name was Gulstone. He was born at Mileston, or Milston, near Amesbury in Wiltshire, on the first of May, in the Year 1672, and was very early put under the Care of the Rev. Mr. Naish, at the School of Amesbury, but was soon after removed to Salisbury School, and from thence to the Charter-House in London, where, it is said, the first Acquaint-

ance and Intimacy began between him and Sir Richard Steele, which continued as long as he lived. From the Charter-House he went to Queen's-College, Oxford, and in about two Years after, was elected into Magdalene-College, and there took his Degrees of Bachelor and Master of Arts. One of the first Specimens he gave of his extraordinary Genius in Poetry, was a short Copy of English Verses, dated from Magdalene-College, 1693, when the Author was not 22 Years of Age, to Mr. Dryden, upon his Translations of Virgil, Horace, Juvenal, Persius, and Ovid. He soon after gave a Version of the fourth Georgic, prefixed to Mr. Dryden's Translation of Virgil. There are some other Pieces wrote in his Youth, which not being of the Dramatic Kind, we shall make no mention of; only that one was addressed to his Friend Mr. Henry Sacheverell, who afterwards made so great a Noise in the World, and whose Principles in Politics being very different from our Author's, their Intimacy not only ceased, but Mr. Addison in some of his Papers, let him feel the Lash of his Satire,

M and

and compares the nonsensical Sublimity of his Stile to bottled Small Beer.

In this Poem, addressed to Mr. Sacheverell, were the following Lines, in which he intimates the Design he then had of going into Holy Orders, which his Father much pressed him to :

*I've done at length, and now,
 dear Friend, receive
 The last poor Present that my
 Muse can give :
 I leave the Arts of Poetry and
 Verse
 To them, that practise 'em with
 more Success.
 Of greater Truths I'll now pre-
 pare to tell,
 And so, dear Friend and Muse,
 farewell.*

But this Design of his going into Orders, was over-ruled by his Friend the Earl of Halifax, that great Patron of the Muses, and all the polite Arts, who, as Sir Richard Steele informs us, made warm Instances to the Head of Magdalene-College, not to insist upon his going into Orders, but suffer him to come into Business, where Men of liberal Educations were so much wanted. That noble Lord concludes his Letter, that however he might be represented as no Friend to the Church, he would never do it any other

Injury than keeping Mr. Addison out of it.

The Latin Poems of Mr. Addison, published in the *Musæ Anglicanæ*, were not only admired at Home, but Monsieur Boileau, the celebrated French Poet, upon perusing them, is said to have conceived a greater Idea of the Genius of the English Nation for Poetry, than he ever had before, and shewed the Author very great Civilities when he was in France ; for by the Interest of the Lord Sommers, Mr. Addison procured a Pension of three hundred Pounds a Year from the Crown to support his Expences in travelling to France and Italy. In the Year 1701, he wrote, *A Letter to the Lord Halifax from Italy, in Verse*, which is looked upon as one of his finest Pieces in that sort of Poetry. The Author had also so much Esteem in the last mentioned Nation, that this Letter was translated into Italian, by Sig. Salvini, Professor of the Greek Tongue at Florence.

When our Author was about to return to England, in the Year 1702, he received Letters from his Friends, to let him know, that he was designed to attend the Army under Prince Eugene, in Italy, as Secretary from King William ; but a Stop was put to this, by the Death of his Majesty ; an Account of which he received at

at Geneva. And his Friends having lost their Interest in the Beginning of Queen Anne's Reign, which prevented his farther Advancement, he had Leisure to make the Tour of Germany in his Way Home. It was at Vienna he began to methodize his Book of Medals, which is a curious Piece on that Subject; it did not appear in his Life-time; but Mr. Tickell, who was his Executor, gave the Public a correct Edition of all his Works, first published it, after his Decease, with an excellent Poem of Mr. Pope's before it.

In the Year 1704, the glorious Victory gained by the Duke of Marlborough at Blenheim, furnish'd Mr. Addison with a Subject worthy that great Genius, which appears in his Poem called *The Campaign*.

The Lord High Treasurer Godolphin saw this Work when it was carried on no farther than the admired Simile of the Angel, to whom the Duke of Marlborough, for his sedate and calm Courage in the midst of Dangers, is compared:

*So when an Angel, by Divine Command,
With rising Tempests shakes a guilty Land,
Such as of late o'er pale Britannia past,
Calm and serene he drives the furious Blast;*

*And pleas'd th' Almighty's Orders to perform,
Rides on the Whirlwind, and directs the Storm.*

The Lord Treasurer, a good Judge of Poetry, was so highly pleas'd with this, that a few Days after he had read it, he shew'd his Approbation, by bestowing on the Author, the Place of one of the Commissioners of Appeals in the Excise, vacant by the great Mr. Locke's being removed to the Council of Trade.

In the Year 1705, he attended the Lord Halifax to Hanover; in the Year 1706, he was made Secretary to Sir Charles Hedges, Secretary of State, and continued so to the Lord Sunderland, who succeeded him. When the Lord Wharton was appointed Lord Lieutenant of Ireland, in the Year 1709, he made Mr. Addison Secretary for that Kingdom; and her Majesty, as a Mark of her Favour to him, bestowed on him the Post of Keeper of the Records in Ireland. It was while he was in that Kingdom, that he first discovered Mr. Steele (afterwards Sir Richard) to be the Author of *The Tatler*, by an Observation on Virgil which he had communicated to him. He lent so much Assistance afterwards to that Paper, that Sir Richard Steele, in the Close of

it, allows him the Honour of being Author of the most applauded Pieces in it. He had a great Share also in *The Spectators* and *Guardians*: those excellent Pieces are too well known, and too much admired, to need any Commendation here.

When the Ministry was changed in the latter Part of Queen Anne's Reign, and he expected no farther Employment, he had formed a Design of composing an *English Dictionary*, which he thought much wanting in our Language; but being soon after brought into Business again, that noble Design was dropt, which the World have reason to regret.

Upon the Death of the Queen he was appointed Secretary to the Lords Justices; and the Earl of Sunderland, becoming a second Time Secretary of State, in the Year 1714, he was again made Secretary for Ireland; and when the Lord Sunderland resigned the Post of Lord Lieutenant of Ireland, he was made one of the Lord Commissioners of Trade.

In the Year 1713, Mr. Addison published his celebrated Paper, called *The Freeholder*, wrote in Defence of Liberty and the present happy Establishment. In the Year 1716, he married the Countess of Warwick. The good Under-

standing and right Judgment which that Lady shewed in the Choice of such an Husband, undoubtedly gave a Lustre to the Title she was before adorn'd with; and among the many Compliments she received on that Occasion, the following Copy of Verses, wrote by a very ingenious Gentleman, was none of the meanest.

*To the Countess of WARWICK,
on her Marriage with Mr.
ADDISON.*

By Mr. WELSTED.

*Ambition long has Woman's
Heart betray'd,
And Tinsel Grandeur caught th'
unwary Maid;
The pompous Stiles, that strike
th' admiring Throng,
Have glitter'd in the Eye of
Beauty long:
You, Madam, first the Female
Taste improve,
And give your Fellow Charmers
Laws for Love;
A Pomp you covet, not to Her-
alds known,
And sigh for Virtues equal to
your own;
Part in a Man immortal great-
ly claim,
And frown on Titles to ally
with Fame;
Not Edward's Star embos'd
with Silver Rays,
Can vie in Glory with thy Con-
sort's Bays;*

Hi.

His Country's Pride does Homage
to thy Charms,
And ev'ry Merit crowds into
thy Arms.

While others gain light Con-
quests by their Eyes,
'Tis thine with Wisdom to sub-
due the Wise:

To their soft Chains while
Courtly Beaus submit,
'Tis thine to lead in Triumph
Captive Wit.

Her fighting Vassals let Clarin-
da boast,

Of lac'd and languishing Coc-
kades the Toast,

In Beauty's Pride unenvied let
her reign,

And share that wanton Empire
with the Vain:

For Thee the Arts of Greece
and Rome combine,

And all the Glories Cato gain'd
are thine;

Still Warwick, in thy boasted
Rank of Life,

But more illustrious than when
Warwick's Wife.

Come forth, reveal thy self,
thou chosen Bride,

And shew great Nassau's Poet
by thy Side;

Thy bright Example shall in-
struct the Fair,

And future Nymphs shall make
Renown their Care;

Embroid'ry less shall charm the
Virgin's Eye,

And kind Coquets for Plumes less
frequent die.

Secure shall Beauty reign, the
Muse its Guard;

The Muse shall triumph, Beauty
its Reward.

Mr Addison, in the Year 1717, was raised to the high Post of one of his Majesty's Principal Secretaries of State; but the close Application which that Employment required, so much impaired his Health, that he was obliged to resign it in a short Time; and tho' he seemed somewhat better in his first Recess from Business; yet a Relapse into his former Disorder of an Asthma, attended with a Dropsy, took from the World all that could die of this great Man, on the 17th of June 1719. He left behind him one Daughter by the Countess of Warwick, now living; his Dramatic Offsprings are,

I. ROSAMOND, an Opera, set to Music after the Italian Manner, performed at the Queen's Theatre in the Hay-market, 1706, inscribed to the Duchess of Marlborough. This Opera had no very great Success on the Stage, but has always been thought an agreeable Entertainment in the Closet. It was new set to Music some Years ago, and performed at the little French Theatre in the Hay-market.

II. Cato, a Tragedy, acted at the Theatre Royal in Dru-

ry-lane, with universal Applause, in the Year 1712. Both Parties, Whigs and Tories, uniting in the general Approbation that was given to this Piece, professedly wrote in the Cause of Liberty. It ran 30 Nights, and was translated into French and Italian. Several Panegyrics were published on the Author; but that snarling Critic, Mr. John Dennis, wrote Remarks upon this Play, which shewed much more Envy and ill Nature, than either Reason or Genius.

It had no Dedication. Mr. Pope wrote the Prologue to it, and Sir Samuel Garth the Epilogue.

III. *The DRUMMER, or The haunted House*, a Comedy, acted at the Theatre Royal in Drury-lane, in the Year 1715. This Comedy at first appeared without any Author's Name to it, and therefore had but little Success on the Stage, tho' admirably acted; but to shew the excellent Judgment of the Multitude, when, soon after Mr. Addison's Death, it was known to be his, and revived at Lincoln's-Inn-Fields Theatre, it had a fresh Run of eight Days successively, and has ever since continued what the Actors call a Stock-play.

B.

ABRAHAM BAILEY, Esq;

THIS Gentleman was a Member of the Society of *Lincoln's-Inn*, in the Reign of King Charles II. and wrote one Play, called

The Spightful Sister, a Comedy, printed in the Year 1667, but never acted.

Dr. JOHN BAILLIE,

A Physician, who left at his Death one Play, called

The Married Coquet, a Comedy, printed by Subscription, for the Benefit of the Widow, in 1746.

Mr. THOMAS BAKER.

He was the Son of an eminent Attorney in *King-street*, near *Guildhall*, in the City of *London*, and wrote five Plays, besides which he was the Author of a scurrilous Paper, called *The Female Tatler*, wrote in Imitation of *Isaac Bickerstaff's Tatler*: but which, like most Imitations, was far beneath the Original. Some of this Author's Plays were thought, by the Vulgar, to be full of Wit and Humour, but had in reality very little of either,

ther, tho' something to make one laugh.

The Author, being under Disgrace with his Father, who allow'd him but a very scanty Income, retired into *Worcestershire*, where it is said he died the Death of the great *Sylla*, the Roman Dictator, of that loathsome Distemper the *Morbus Pediculofus*.

His Dramatic Pieces are,

I. *The Humours of the Age*, a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1704.

II. *An Alz at Oxford*, a Comedy, dedicated to the Right Honourable *Edward Lord Dudley and Ward*; but never acted.

III. *Tunbridge - Walks, or The Yeoman of Kent*, a Comedy, acted at the Theatre Royal in *Drury-lane*, 1706, with great Applause, and dedicated to the Right Honourable *John Howe, Esq*;

IV. *Hampstead Heath*, a Comedy, acted at the Theatre Royal in *Drury-lane*, 1707. This Play is little more than an Alteration of *The Act at Oxford*, before mentioned.

V. *The Fine Ladies Airs, or An Equipage of Lovers*, a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1708, with which the House opened, after having been shut up for six Weeks, on account of the Death of Prince George of Den-

mark; it had good Success on the Stage, and when printed, was dedicated to Sir *Andrew Fountain*.

Mr. John BANCROFT.

This Author, by Profession, was a Surgeon, and wrote two Plays.

I. *SERTORIUS*, a Tragedy, acted at *Drury-lane*, 1679.

II. *HENRY the Second, with the Death of ROSAMOND*, a Tragedy, acted at the Theatre Royal in *Drury-lane*, 1693, with good Success.

Mr. JOHN BANKS.

This Gentleman was bred an Attorney at Law, and was of the Society of *New Inn*; but quitting the Courts for the Theatre, he published seven Tragedies. The Diction of his Plays are for the most part but mean and unpoetical; but the Choice he has made of the Stories for his Dramatic Pieces, the Incidents he introduces, and his Art in working them up with the Business of his Plays, have made them very entertaining, and more pleasing to an Audience than some Pieces better wrote.

I. *The Rival Kings, or The Loves of OROONDATE and STATIRA*, a Tragedy, acted at the Theatre, 1679, and dedicated to the Lady *Catharine Howard*.

M 4

II.

II. *The Destruction of Troy*, a Tragedy, acted at his Royal Highness the Duke of York's Theatre, in Dorset-Garden, in the Year 1679; and dedicated to the Right Hon the Lady Catharine Roos. This Play had no Success on the Stage.

III. *Virtue betray'd*, or ANNA BULLEN, a Tragedy, acted at the Duke's Theatre, 1682, and dedicated to the illustrious Princess Elizabeth, Duchess of Somerset. This Piece met with great Success, and is to this Day a Stock-Play.

IV. *The Unhappy Favourite*, or *The Earl of Essex*, a Tragedy, acted at the Theatre Royal, 1682; dedicated to the most high and illustrious Princess, the Lady Anne, Daughter to his Royal Highness.

The Prologue and Epilogue to this Play, were both wrote by Mr. Dryden. It was acted at first, and still continues to be acted with great Applause.

Mrs. Barry, who acted Queen Elizabeth in it, was so great a Favourite with the Duchess of York, that she made her a Present of her Coronation-Robes to play that Part in. Mr. Cibber (in the Apology for his Life and Conduct) tells us, 'That tho' this Tragedy is but indifferently wrote, yet Mrs. Barry so happily hit it, that she made the Queen, who was so much

beloved, revive again, and became idolized, in her. That little Speech of
What mean my giving Subjects?

was spoke with such a Grace and Emphasis, as has not yet been imitated; her Performance giving the Audience an Idea of that Princess in many important Passages of her Life. When Cecil is recounting the Seizure of the Earl, and mourns his fallen State, no Imagination can form her Look and Air, when she says,

Essex, thou art fallen indeed!
See! the Crocodile weeps o'er his Prey.

As those who are acquainted with History know, that Queen Elizabeth, notwithstanding her Indulgence to her Favourites, had a quick Eye in discerning their Faults; so it is certain, at the same Time her Heart was moved with Compassion for the Crimes that occasioned their Fate, she still executed inflexible Justice on the Traitors. This Mrs. Barry represented so finely, that Love, Disdain, Hate, Severity, and Pity, were so blended together in this politic Queen, one could hardly say which was strongest, and

' and gave greater Lights into
' the Temper of Queen Eli-
' zabeth, than History itself.'

There is something so mov-
ing in this Play, notwithstand-
ing the bad Diction, that it
seldom fails of drawing Tears
from some Part of the Audi-
ence.

It has been attempted to be
alter'd by Mr. Ralph, but with
little Success.

V. *The Island Queens, or The
Death of MARY Queen of
SCOTLAND*, a Tragedy, first
printed 1684.

Mr. Cibber, in the Book a-
bove-cited, says, ' That this
' Tragedy had been offered to
' the Stage twenty Years be-
' fore it had been acted: But
' from the profound Penetra-
' tion of the Master of the Re-
' vels, who saw political Spec-
' tres in it, that never appear-
' ed in the Presentation, it
' had lain so long upon the
' Hands of the Author, who
' had at last the good Fortune
' to prevail with a Nobleman
' to favour his Petition to
' Queen Anne, for Permission
' to have it acted: The
' Queen had the Goodness to
' refer the Merit of the Play
' to the Opinion of that noble
' Person, although he was not
' her Majesty's Lord Cham-
' berlain, upon whose Report
' of its being every Way an
' innocent Piece, it was soon
' after acted with Success.'

And continues to be so to
this Day.

VI. *The Innocent Usurper,
or The Death of the Lady JANE
GRAY*, a Tragedy, printed
1694; but like the former,
was denied the Privilege of be-
ing acted for a Time, on a Pre-
tence that it reflected on the
Government. Mr. Rowe has
wrote a Tragedy on the same
Subject; and it must be allow-
ed, he had it in his Power to
improve the Numbers of Mr.
Banks.

VII. *CYRUS the Great*, a
Tragedy, acted at the New
Theatre in *Lincoln's-Inn-Fields*,
with good Success, in the
Year 1696, and dedicated to
her Royal Highness the Prin-
cess Anne of Denmark.

Mr. RICHARD BARFORD.

This Gentleman was the
Author of one Play, called

The Virgin Queen, a Tra-
gedy, acted at the Theatre
Royal in *Lincoln's-Inn-Fields*,
1723.

Mr. BARKER.

There is no Account to be
found of this Author but his
Name, and the Titles of two
Plays written by him.

I. *The Beau defeated, or The
lucky younger Brother*, a Co-
medy.

II. *FIDELIA and FORTU-
NATUS*.

Mr.

Mr. CHARLES BECKINGHAM,

A young Gentleman who very early discovered an uncommon Genius in Poetry. He was the Son of a Linen-Dra- per in *Fleet-street*, and was educated at *Merchant-Tailors School*, where his extraordinary Talents made him so much a Favourite of the learned Dr. *Smith*, the Master of that School, that when his first Play appeared on the Stage, which was when he was but Eighteen Years of Age, the Doctor gave all his Boys a Holiday on the Afternoon of the Author's third Day, that those who pleased might pay their Compliments to their School-fellow at his Benefit. He wrote two Plays:

I. *SCIPIO AFRICANUS*, a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1718, with good Success.

II. *The Tragedy of King Henry IV. of France*, acted at *Lincoln's - Inn - Fields Theatre*, 1719.

This Gentleman likewise translated from the *Latin* of *Rapin*, a Poem called *Christus Patiens*, or *The Sufferings of Christ*, dedicated to Sir *William Dawes*, Lord Archbishop of *YORK*.—Verses to the Right Hon. the Lady *Henrietta Cavendish Holles Harley*, the

present Countess of *Oxford*, on the Death of Mr. *Prior*.

An Ode to Sir *Robert Walpole* on his Instalment as Knight of the Garter.

A Poem called, *SARAH the Quaker*, to *LOTHARIO in the Shades*.

Another Poem call'd *CALISTO to ALTAMONT*.

And several other Pieces.

He died on the 18th of *February* 1730, in the 32d Year of his Age.

Capt. WILLIAM BEDLOE.

A famous Evidence in the Popish Plot, in the Reign of King *Charles II.* He left behind him one Play, called

The Excommunicated Prince, or *The false Relick*, a Tragedy, printed 1679.

Mrs. APHRA BEHN.

Mr. *Langbain* calls her Mrs. *Astræa Behn*; but *Astræa* was only a fictitious Name, used by her in her Epistolary Correspondence.

She was a Gentlewoman by Birth, being descended from a good Family in the City of *Canterbury*, and was born some time in the Reign of King *Charles I.* Her Father's Name was *Johnson*, who, being a Relation to the Lord *Willoughby*, was appointed Lieutenant General of *Surinam*,

nam, and six and thirty Islands, undertook a Voyage with his whole Family, to the *West-Indies*; at which Time our Poetess was very young. Mr. *Johnson* died at Sea in his Passage thither, but his Family arrived at *Surinam*, where our Authoress became acquainted with the Story and Person of the *American Prince Oroonoko*, whose Adventures she has so feelingly described in the celebrated Novel of that Name.

When she returned to *England*, she was married in *London* to Mr. *Behn*, a Merchant of *Dutch* Extraction. And during the *Dutch War* King *Charles II.* thought her a proper Person to be employed in some important Affairs, which occasioned her going to *Antwerp*. By her Intrigues while she was in that City, she discovered the Design, formed by the *Dutch*, of sailing up the *Thames*, and burning the *English* Ships in their Harbours; and this she communicated to the Court of *England*; but her Intelligence, tho' well-grounded, as appeared by the Event, being only laugh'd at, she laid aside any farther Thoughts of State Affairs, and amused herself during the rest of her Stay at *Antwerp*, with the Gallantries of the Place. In her Return to *England* she embarked at *Dunkirk*, and was very near being lost in the Passage; for the Ship being driven on the

Coast, foundered within Sight of Land; but by the Assistance of Boats from the Shore, all that were on board were saved.

After her Arrival at *London*, she dedicated the rest of her Life to Pleasure and Poetry.

She published, besides seventeen Plays, three Volumes of *Miscellany Poems*, two Volumes of *Histories and Novels*. She likewise translated Mr. *Fontenelle's History of Oracles*; and *Plurality of Worlds*, to which she annexed, *An Essay on Translation*, and translated *Prose*. The Paraphrase of *OENONE's Epistle to PARIS*, in the *English Translation of Ovid's Epistles*, is Mrs. *Behn's*; as are the celebrated *Love Letters between a Nobleman and his Sister*. Her Wit gained her the Friendship and Esteem of most of the eminent Poets of those Times, particularly of Mr. *Dryden*, Mr. *Southern*, Mr. *Charles Cotton*, &c. and, at the same Time, the Love and Addresses of several Gentlemen; one, in particular, with whom she corresponded under the Name of *Lycidas*.

Mrs. *Behn* died, after a long Indisposition, on the 16th of *April* 1689, and was buried in the Cloyster of *Westminster-Abbey*, with a plain black Marble Stone over her, on which was this Inscription:

Mrs.

Mrs. *Aphra Behn*,
died April the 16th,
1689.

*Here lies a Proof, that Wit can
never be
Defence enough against Morta-
lity.*

*Revived by Thomas Waine,
in respect to so bright a Ge-
nius.*

Her Dramatic Pieces are,

I. *ABDELAZER, or The
Moor's Revenge*, a Tragedy,
acted at the Duke of York's
Theatre, 1671. This is only
an Improvement of Marlow's
Lust's Dominion, or The lascivious Queen.

II. *The amorous Prince, or
The curious Husband*, a Come-
dy, acted at the Duke's
Theatre, 1671.

III. *Forc'd Marriage, or
The jealous Bridegroom*, a Tra-
gi-Comedy, acted at the Duke's
Theatre, 1671.

IV. *The Dutch Lover*, a
Comedy, acted at the Duke's
Theatre, 1673.

V. *The Town Fop, or Sir
TIMOTHY TAWBRY*, a Co-
medy, acted at the Duke's
Theatre, 1677.

VI. *The Rover, or The ba-
nished Cavaliers*, a Comedy,
1st Part, acted at the Duke's
Theatre, 1677.

VII. *The Rover, or The
banished Cavaliers*, a Comedy,
2d Part, acted at the Duke's
Theatre, 1681.

VIII. *Sir PATIENT FANCY*,
a Comedy, acted at the Duke's
Theatre, 1678.

IX. *The feign'd Courtezans,
or A Night's Intrigue*, a Co-
medy, acted at the Duke's
Theatre, 1679.

X. *The Round Heads, or The
Good Old Cause*, a Comedy,
acted at the Duke's Theatre,
1682.

XI. *The False Count, or A
New Way to play an Old Game*,
a Comedy, acted at the Duke's
Theatre, 1682.

XII. *The City Heiress, or
Sir TIMOTHY TREAT-ALL*,
a Comedy, acted at the Duke's
Theatre, 1682.

XIII. *The young King, or
The Mistake*, a Tragi-Come-
dy, acted at the Duke's Thea-
tre, 1683.

XIV. *The Lucky Chance, or
The Alderman's Bargain*, a Co-
medy, acted at the Theatre
Royal in Drury-lane, 1687.

XV. *The Emperor of the
Moon*, a Farce, acted at the
Queen's Theatre 1687, Trans-
lated from *Harlequin Empercur
dans le Monde de la Lune*.

XVI. *The Widow Ranter,
or The History of BACON in
VIRGINIA*, a Tragi-Comedy,
acted by their Majesties Ser-
vants, 1690, after the Au-
thor's Death.

XVII.

XVII. *The younger Brother,*
or *The amorous Jilt*, a Comedy,
published also after her
Death.

MR. DANIEL BELLAMY, *sen.*

and

MR. DANIEL BELLAMY, *jun.*

These Gentlemen, in the Year
1746, published a Volume of
Miscellanies in Prose and
Verse, among which are some
Dramatic Pieces.

The Father, as we are in-
formed by the Title Page, was
sometime since of *St. John's*
College, Oxford; and the Son
of *Trinity-College, Cambridge*.
Their Plays are :

I. *The Rival Priests, or The*
Female Politician.

II. *The Perjur'd Devotee,*
or *Force of Love.*

III. *Vanquish'd Love, or*
The jealous Queen.

IV. *The Rival Nymphs, or*
The Merry Swain.

V. *Innocence betray'd, or The*
Royal Impostor.

VI. *Love Triumphant, or*
The Rival Goddesses.

VII. Three select Scenes of
the celebrated *Guarini's Pas-*
TOR FIDO.



MR. THOMAS BETTERTON.

This Gentleman was an
Actor upon the Stage, and
perhaps the greatest that this
Country or any other has ever
known. He was born in the
Year 1638, in *Tuttle-street,*
Westminster, his Father being
Under-Cook to K. *Charles I.*
He was put Apprentice to Mr.
Rhodes, Bookseller, near *Char-*
ing-Cross, who having been
Wardrobe - Keeper to the
King's Company of Come-
dians in the *Black-fryars*, got
a Licence in the Year 1659,
from the Powers then in Being,
to set up a Company of Players
in the Cockpit in *Drury-lane*.

Mr. *Betterton* entered him-
self in his Master's Company;
and, tho' but little more than
twenty

twenty Years of Age at his first Appearance, he acquired very great Applause by his Performances in *The Loyal Subject*; *The Wild Goose Chase*; *The Spanish Curate*; and several other Plays of *Beaumont and Fletcher*. But while this excellent Actor was rising under his Master *Rhodes*, Sir *Wm Davenant* obtaining a Patent from King *Charles II.* for erecting a Company, under the Name of the Duke of *York's* Servants, took Mr. *Betterton*, and all who acted under Mr. *Rhodes*, into his Company, in the Year 1662.

In this Company Mr. *Betterton* was applauded for acting in the first and second Parts of *The Siege of Rhodes*, which was the Play Sir *William Davenant* opened his House in *Lincoln's-Inn-Fields* with, having new Scenes and Decorations, being the first used in *England*, as we have mentioned before, in our Account of that Gentleman, and upon which Occasion the Prices of the Seats in the Theatre were raised.

Mr. *Cibber* says of *Betterton*, that ' he never heard a Line ' in Tragedy come from him, ' wherein his Judgment, his ' Ear, and his Imagination, ' were not fully satisfied; ' which, since his Time, he ' could not equally say of any ' One Actor whatsoever: Not ' but that it is possible to be

' much his Inferior, with great ' Excellencies.'

Mr. *Betterton* making the foremost Figure among the Men in Sir *William Davenant's* Company, married Mrs. *Saunderson*, who was the most excellent among the Women, and had the Character of a virtuous Woman, and was one of the first that appeared upon the Stage; for no Woman was admitted thereon till the *Restoration*. But the Characters of Women, before that Time, were performed by Boys, or Men of the most effeminate Aspect. This Defect, as Mr. *Cibber* observes, was so well considered by *Shakespeare*, that in few of his Plays he has any great Dependence upon the Ladies; and the additional Objects of real beautiful Women could not but draw a Proportion of new Admirers to the Theatre.

Notwithstanding the Industry of Sir *William Davenant*, and the Managers, the King's House carried the Vogue of the Town, and the House in *Lincoln's-Inn-Fields* not being commodious, the Players and other Adventurers built a much more magnificent Theatre in *Dorset-Gardens*:

And here a new Species of Plays was introduced, called Dramatic Operas, of which Kind were the *Tempest*, *Psyche*, *Circe*, and others; all set off with

with the most expensive Decorations of Scenes and Habits, with the best Voices and Dancers. But the Town growing weary of this, and both Houses falling off in their Audiences, they agreed to unite their Interests, and join in one Company, which Union was completed in the Year 1684, and lasted till the Year 1693, when Mr. Betterton, with a select Number of the Actors, obtained the Royal Licence to act in a separate Theatre, and many Persons of Quality came into a voluntary Subscription of 20, and some 40 Guineas a piece for erecting a Theatre within the Walls of the Tennis Court, in *Lincoln's-Inn-Fields*, which was opened with Mr. Congreve's *Love for Love*, which had so successful a Run, that they had seldom Occasion to act any other Play that Season; and Success poured in fast upon them for some time after: But they were again reduced to join with the other Company in *Drury-lane*, which remained the only Company till after Sir John Vanbrugh had built a new Theatre in the *Hay-market*. Mr. Betterton, weary of the Fatigues and Toil of Government, delivered his Company over to this new Licence: but they again giving Way to the new Mode of Opera's, the Companies were once more united in *Drury-*

lane, and the Opera's confined to the *Hay-market*.

Mr. Betterton being now very old, and much afflicted with the Gout, acted but seldom, and was resolved to quit the Stage, and take leave of the Town in a public Manner, on his Benefit Night, which was the 7th of April 1709. The Play was Mr. Congreve's *Love for Love*, in which he acted the Part of *Valentine* himself, and Mrs. Barry, Mrs. Bracegirdle, and Mr. Dogget, who had none of them appeared upon the Stage for some Years, all appeared for this Night to shew their Friendship and Gratitude to their old Acquaintance, and assist the Interest of one, to whom they all owed great Obligations. So splendid an Audience was hardly ever seen at the Theatre as on this Occasion; the Pit and Boxes were laid together at Half a Guinea a Ticket, one Gallery was a Crown, and the other Half a Crown, the middle Gallery Box at the same Price as Pit and Boxes below; and when the Curtain drew up, there was almost as large an Audience behind as appeared before it.

But Mr. Betterton being now past seventy Years of Age, and lame with the Gout, seemed but to burlesque the Part of youthful *Valentine*; and pity it was he should appear in that

Light,

Light, after the great Dignity with which he had always till then maintained his Character on the Stage. This puts me in Mind of what Cicero says of the famous Tragedian *Æsop*, who had for some time retired with great Opulence and great Renown; but being requested by *Pompey* to shew himself once more at the opening his Theatre, he play'd in such a Manner, his Voice entirely failing him, that there was not one of the Spectators (and that Theatre contained forty thousand Souls) but could have wish'd him dismissed.

Mr. *Congreve* wrote a Prologue for Mr. *Betterton's* Night, which was spoke by Mrs. *Bracegirdle*, but was never printed; and Mr. *Rowe* wrote the following Epilogue, spoke by Mrs. *Barry*, having Mr. *Betterton* on her right Hand, between herself and Mrs. *Bracegirdle*.

EPILOGUE.

*As some brave Knight, who once
with Spear and Shield
Had sought Renown in many a
well-fought Field,
No longer now with sacred Fame
inspired,
Was to some peaceful Hermitage
retired;
There, if by Chance, disastrous
Tales he hears
Of Matrons Wrongs, and Cap-
tive Virgins Tears,*

*He feels soft Pity urge his gene-
rous Breast,*

*And vows once more to succour
the Distrest.*

*Buckled in Mail he sallies on
the Plain,*

*And turns him to the Feats of
Arms again:*

*So we, to former Leagues
of Friendship true,*

*Have bid once more our peace-
ful Homes adieu,*

*To aid old Thomas, and
to pleasure you.*

*Like errant Damsels boldly we
engage,*

*Arm'd, as you see, for the De-
fenceless Stage.*

*Time was, when this good Man
no Help did lack,*

*And scorn'd that any She should
hold his Back;*

*But now, so Age and Frailty
have ordain'd,*

*By two at once he's forc'd to be
sustain'd.*

*You see what failing Nature
brings Man to!*

*But yet let none insult, for
aught we know,*

*She may not wear so well
with some of you.*

*Tho' old, you find his Strength
is not clean past,*

*But, true as Steel, he's Meal
to the last.*

*If better he perform'd in Days
of Yore,*

*Yet now he gives you all
that's in his Pow'r,*

*What can the youngest of you
all do more?*

What

*What he has been, tho' present
 Praise be dumb,
 Shall haply be a Theme in
 Times to come,
 As now we talk of Roscius
 and of Rome.*
*Had you withheld your Favours
 on this Night,
 Old Shakespear's Ghost had risen
 to do him right ;
 With Indignation had you seen
 him frown,
 Upon a worthless, witless, taste-
 less Town ;
 Griev'd and repining you had
 heard him say,
 Why are the Muses Labours
 cast away ?
 Or why did I write what
 only He could play ?
 But since, like Friends to Wit,
 thus throng'd you meet,
 Go on, and make the generous
 Work compleat.
 Be true to Merit, and still own
 his Cause,
 Find something for him more
 than bare Applause.
 In just Remembrance of your
 Pleasures past,
 Be kind, and give him a Dis-
 charge at last.
 In Peace and Ease Life's Rem-
 nant let him wear,
 And hang his consecrated Bus-
 kin here.*

REVOLUTIONS being very
 frequent in the *Mimick State*
 of the Stage, Mr. Owen Swin-
 ny being now Master of the
 Opera House in the *Hay-mar-*
ket, got over the principal

Actors to him and that House,
 where Plays were to be acted
 four Times a Week and Ope-
 ra's twice ; and here Mr. *Bet-*
terton, notwithstanding the Re-
 solution he had formed, and
 the formal Leave he took of
 the Town, was prevailed up-
 on to continue acting one Year
 longer, tho' but seldom. And
 in the Year 1710, another
 Play was acted for his Benefit,
 which was the *Maid's Tragedy*
 of *Beaumont and Fletcher* ; be-
 tween the Acts was a Chorus
 after the Manner of the An-
 cients, representing in Dumb
 Shew, all that had been done
 in the Act before.

The Part of *Melanthius* in
 this Play was the last Part this
 great Master of his Profession
 ever acted ; when being seized
 suddenly by the Gout, he sub-
 mitted, by extraordinary Ap-
 plications, to have his Foot so
 far relieved, that he might be
 able to walk on the Stage in a
 Slipper, rather than wholly
 disappoint his Auditors. He
 was observed this Day to have
 exerted a more than ordinary
 Spirit, and met with suitable
 Applause ; but the unhappy
 Consequence of tampering
 with his Distemper was, that
 it flew into his Head, and kill-
 ed him in three Days, in the
 74th Year of his Age, after
 he had been above fifty Years
 the chief Ornament of the
 Stage.

N

He

He was buried in a decent Manner in the Cloyster of *Westminster-Abbey*.

He had brought three Plays upon the Stage, with good Success, written or translated by himself; but his Modesty was so great, that he would never permit them to be printed in his Life-time.

I. *The Woman made a Justice*, a Comedy.

II. *The Unjust Judge*, or *APPIUS and VIRGINIA*, a Tragedy, written originally by Mr. *Webster*, but revived and very much altered by Mr. *Bet-terton*.

III. *The amorous Widow*, or *The Wanton Wife*, a Comedy, acted at the Theatre Royal. This Play is an Improvement of *Moliere's* *GEORGE DANDIN*. It is a Stock Play, and always acted with Applause.

WILLIAM BILLERS, Esq;

This Gentleman wrote one Piece, called

Injured Innocence, a Tragedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1729.

MARTIN BLADEN, Esq;

This Gentleman was once in the Army, and had the Commission of a Lieutenant-Colonel in the Reign of Queen *Anne*, when he translated *Cæsar's* COMMENTARIES into

English, and dedicated his Book to the Duke of *Marlborough*; he was afterwards one of the Lords Commissioners of Trade and Plantations, which Post he enjoyed for 32 Years, viz. from the first Year of King *George I.* to the Time of his Death, which was in May 1746, and to which there is annexed a Salary of a thousand Pounds a Year. He was likewise, at the same Time, one of the Representatives in Parliament for the Town of *Portsmouth*.

He was the Author of one Play, called

SOLON, or *Philosophy no Defence against Love*, a Tragic-Comedy, never acted, but printed in the Year 1705, without the Author's Consent. To which was added a Masque called

ORPHEUS and EURIDICE.

CHARLES BODENS, Esq;

This Gentleman is an Officer in the Foot-Guards, and a Gentleman-Usher to his Majesty at Court. He wrote one Play, called

The Modish Couple, a Comedy, acted in the Year 1733, at the Theatre Royal in *Drury-lane*, with very little Success.

MR. BARTON BOOTH.

This excellent Tragedian was born in the Year 1681, and

and was Son of *John Booth*, Esq; nearly related to the Earl of *Warrington*. He was educated at *Westminster-School*, first under *Dr. Busby*, and afterwards under his Successor *Dr. Knipe*. His Father designed him for the University, and the Study of Divinity; but *Mr. Booth's* Inclinations leading him very early to the Business of the *Theatre*, he left School, at seventeen Years of Age, without the Knowledge of his Friends, and went to *Ireland*, where he was well received by the Master of the Play-house, and where he continued two Years with the Reputation of a good Player.

In the Year 1701, he returned to *England*, and was received into the *Theatre Royal*. The first Part he acted on the *English* Stage, was that of *Maximus* in the Tragedy of *Valentinian*, in which he met with great Applause; but what carried his Reputation to the full Extent, was his performing the principal Part in *Mr. Addison's Cato*, to which he did such Justice, that it recommended him to the Favour of the whole Town; and in a particular Manner to the Lord *Bolingbroke*, then one of the principal Secretaries of State, who, a very little Time after procured a special Licence from *Queen Anne*, to add him to the Number of the Managers of the Theatre; for though

Cato was wrote plainly upon what are called *Whig Principles*, yet the Tories of that Time had Sense enough not to take it as the least Reflection upon their Administration; but on the contrary, carried their Approbation of it so far, that one Day, while the Play was acting, they collected fifty Guineas in the Boxes, and made a Present of them to *Mr. Booth*; with this Compliment, *For his honest Opposition to a perpetual Dictator, and his dying so bravely in the Cause of Liberty*. By mentioning the perpetual Dictator, they meant to reflect upon the Duke of *Marlborough*, who they thought had engrossed the Queen's Favour too long. Besides this Present, he had another of fifty Guineas more from the Managers of the House, who little thought, at that Time, that he was soon to have the farther Reward of a fourth Part of their Income.

Mr. Booth's graceful Person not only gain'd him the Esteem of the Public, but likewise recommended him to the fair Sex in his private Life. He married for his first Wife *Mrs. Frances Barkham*, Daughter of *Sir William Barkham* of *Norfolk*; Bart. who died in the Year 1710, without Issue. He fell afterwards into an Intrigue with *Mrs. Mountford*, who put her whole Fortune into his Hands, and which he very honourably returned upon the

Discovery he made of her Intimacy with another Gentleman, [*Edward M——l*, Esq;] if one may be called so, who not only embezzled this poor Woman's Money, (about eight thousand Pounds) but was guilty of a thousand Meanesses incompatible with that Name.

In the Year 1719, he married Mrs. *Hester Santlow*, one of the finest Women that ever appeared upon the Stage; and as amiable for her sweet Disposition and prudent Behaviour in her Domestic Affairs; with this delightful Companion he continued in the utmost Happiness till the Year 1727, when he was seized with a violent Fever, that lasted 46 Days without Intermission. He was attended by Dr. *Broxholm* and Dr. *Friend*; and in all that Time it was remarkable, that he was delirious but two Nights and one Day; which is taken notice of to obviate a Report, that ran thro' the Town, *That he was out of his Senses during the whole Time of his Illness.*

From hence to the Time of his Death, his Health was never perfectly re-established, and he acted only eight Nights during that Interval, which was of six Years; and those were in the Run of a Play, brought upon the Stage by Mr. *Theobald*, and said to be a Piece of *Shakespear's*, but certainly very unjustly; it was

called *Double Falsehood, or The Distressed Lovers*. Mr *Booth* acted in it from the 5th to the 12th Night, which was the last of his Appearance on the Stage, in the Year 1729, but he died not till May the 10th, 1733.

Mr. *Booth's* Excellence, as an Actor, by which he acquired so great Fame, has made me say more of him than is strictly justifiable, since I have so little to say of him as a Dramatic Writer, he being Author of only one Piece for the Stage, called

DIDO and ÆNEAS, a Masque, performed at the Theatre Royal in *Drury-lane*, in the Year 1716, with some Applause.

Mrs. FRANCES BOOTHBY.

This Gentlewoman wrote one Play in the Reign of King *Charles II.* called

MARCELIA, or The Treacherous Friend, a Tragi-Comedy, acted at the Theatre Royal, 1670.

Mr. RUBEN BOURNE.

A Gentleman of the Temple, who left one Play, under the Title, of

The Contented Cuckold, or The Woman's Advocate, never acted, but printed in the Year 1692.

Mr.

Mr. ABEL BOYER,

A *Frenchman*, who for many Years was concerned in writing a News Paper, called *The Post Boy*; he likewise published a Monthly Piece, called *The Political State of Great Britain*; *The Life of Queen Anne*, in Folio; *A French Dictionary*, and a *French Grammar*, which have been always esteemed the best in their Kind. He wrote, or rather translated from the *French* of *Racine*, one Play, called

ACHILLES, or IPHIGENIA in AULIS, a Tragedy, acted at the Theatre Royal in Drury-lane, in the Year 1702.

ROGER BOYLE,
Earl of Orrery,

A Nobleman of the Kingdom of Ireland, eminent both in Arts and Arms; he died in October 1679, and wrote seven Plays.

I. *The Black Prince*, a Tragedy.

II. TRYPHON, a Tragedy.

III. HENRY V, a Tragedy.

IV. MUSTAPHA, a Tragedy.

V. GUZMAN, a Tragedy, acted at the Theatre Royal in Drury-lane, 1693.

VI. HEROD the Great, a Tragedy, 1694. Mr. Langbain says, he does not find that this Play was ever acted.

VII. Master ANTHONY, a Comedy, 1690. The Prologue to this Play, is the same of that to one of Tom Durfy's Plays, called, *The Fool turn'd Critic*.

Mr. THOMAS BRERETON,

A Gentleman of *Cheshire*, and a Member of *Brasen-Nose* College in *Oxford*; he had some little Place given by Mr. *Robert Walpole*, afterward Earl of *Orford*, in the Port of *Chester*, about the Year 1717, where he died. He published two Plays, very mean Performances, and never acted.

I. ESTHER, or Faith Triumphant, a sacred Tragedy in Rhime, with a Chorus, after the Manner of the ancient Greeks. This Play is translated from *Racine*; and as a Specimen of our Author's Versification take the two following Lines:

*Sure Wisdom's self has taken her
Seat in thee;
For thy Thoughts and mine do
just agree.*

Mr. JOHN DURANT BREVAL.

This Gentleman was the Son of Dr. *Breval*, one of the Prebendaries of *Westminster*. He had his Education in *Westminster-School*, from whence he was elected to *Trinity-College* in *Cambridge*, of which he was some time Fellow: But leaving the University, he went

into the Army, and had a Lieutenant's Commission. After which he travelled, and made the Tour of *France* and *Italy* with some young Nobleman, and upon his Return published his Travels in two Volumes in Folio. He wrote a Poem called *Calpe, or Gibraltar*, which was thought no bad one; another called *Mac-Dermot, or The Irish Fortune-Hunter*; and another called *The Art of Dress*. His Dramatic Pieces are,

I. *The Play's the Plot*, a Comedy, acted at the Theatre Royal in *Drury-lane*, 1717, but with no great Success; but out of it have been extracted Two Farces, viz.

The Strollers, and
The Mock Countess.

II. *The Confederates*, a Farce, never acted, but printed in the fictitious Name of *Joseph Gay*. This Piece was designed as a Satire upon Mr. *Pope*, Mr. *Gay*, and Dr. *Arbuthnot*, and a Comedy supposed to be wrote by all three, called *Three Hours after Marriage*, tho' Mr. *John Gay*'s Name only was to it. Upon this Account Mr. *Pope* introduced Captain *Breval*, among the rest of the Authors he intended to expose, in his Satire called the *Dunciad*.

HENRY BROOKE, Esq;

This Gentleman is of the Kingdom of *Ireland*. He wrote one Play called

Gustavus Vasa, a Tragedy. It was forbid to be acted, by an Order from the Lord Chamberlain, when it had been rehearsed at the Theatre Royal in *Drury-lane*, and the Actors all ready in their Parts. But that Prohibition turned more to the Author's Advantage, than if it had appeared on the Stage; for as the Author was looked upon as a Person of Merit, and the Town had great Expectations from this Piece, he was advised to print it by Subscription, which was done accordingly in the Year 1738; and the Generosity of his Friends, and many of the Nobility, to make amends for his Disappointment, was so great, that I have heard his Subscription amounted to above eight hundred Pounds, some Noblemen subscribing for ten Books, and every single Subscription was a Guinea.

ANTHONY BROWN, Esq;

A Gentleman of the Temple, who wrote one Play, called

Fatal Retirement, a Tragedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1741, with no Success, which the Friends of the Author imputed in a great Measure to Mr. *Quin*'s refusing to act a Part in it; whereupon, to shew their Resentment, he did not appear on the Stage for some Nights without being hissed or houted

houted at. When coming on one Night to play the Part of *Pierre* in *Venice preserv'd*, and he was treated in the same Manner, he came forward, and speaking to the Audience said,

"That he had met with Insults of that Kind for several Nights past, and that he judged they came from the Friends of the Author of a Play lately acted at that House, called *Fatal Retirement*; that the Author of it desired him to read it before it was acted, which he did, at his Request, and likewise, at his Request, gave him his sincere Opinion of it, which was, that it was the *very worst Play* he had read in his Life; and therefore he had refused to act a Part in it, &c."

After his Speech was ended, he found a thundering Applause from the Audience, and went thro' the whole Play without any farther Disturbance.

But we ought not entirely to form our Judgment of its being the *very worst Play*, from what this Gentleman was pleased to say of it, in the Heat of his Resentment for being ill-treated; nor wonder that an Audience should applaud a Sentence which condemned an Author, at a Time when it was the Fashion to condemn them all, right or wrong, with-

out being heard; and when Parties were made to go to new Plays to make Uproars, which they called by the odious Name of *The Funn of the first Night*. And on the very Night I am speaking of, at the End of the Play, was acted for the first Time a new Farce, called, *An Hospital for Fools*, of which one single Word was not heard that the Actors spoke, the Noise of these First-Night Gentlemen was so great; however the Actors went thro' it, and the Spectators might see their Mouths wag, and that was all.

MR. CHRISTOPHER BULLOCK.

This Author was a Player by Profession, and the Son of another. He grew into pretty good Esteem in his Business; and was for some time a Joint-Manager with two other Actors of the Theatre in *Lincoln's-Inn-Fields*.

He married a natural Daughter of the late Mr. *Wilks* by Mrs. *Rogers* the Actress; whom he left a Widow in the Year 1724, after he had published six Dramatic Pieces.

I. *Woman's a Riddle*, a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*, with Applause, in the Year 1716.

This Play, it is said, was brought to him, while a Manager of the Theatre, by Mr.

Richard Savage, (whom we shall mention in his proper Place) and when he had made a few Alterations it it, he brought it on the Stage as his own; a Practice, that they say, has been used by more Play-houses than one.

Part of the Plot of this Comedy is borrowed from a Spanish Play, called *Woman's the Devil*.

II. *The Cbler of PRESTON*, a Farce, acted with Applause at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1717. It is chiefly taken from *Shakespeare's Tinker of Burton Heath*, in the *Taming of a Shrew*.

It was wrote in Opposition to a Farce of the same Name, and borrowed from the same Play, by Mr. *Charles Johnson*, which was in rehearsal at the Theatre of *Drury-Lane*, when this Author began his, and got the start of the other.

III. *The Slip*; a Farce, acted with some applause, at the Theatre in *Lincoln's-Inn-Fields*.

IV. *The Adventures of Half an Hour*; a Farce.

V. *Woman's Revenge*, or *a Match in NEWGATE*; a Comedy of three Acts, acted with Applause, at the Theatre in *Lincoln's-Inn-Fields*. Taken from an old Play of *Marston's*, called the *Dutch Courtezan*.

VI. *The Perjuror*; a Farce of one Act, performed at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1717, in Opposition to *Cibber's Nonjuror*.

Mr. CHARLES BURNABY, Esq;

This Gentleman was a Member of the *Inner-Temple*, and had an University Education. He was the Author of four Plays.

I. *Lowe betray'd*, or *The agreeable Disappointment*; a Comedy.

II. *The Modish Husband*, a Comedy, acted at the Theatre Royal in *Drury-Lane*, 1702.

III. *The Ladies Visiting Day*; a Comedy.

IV. *The Reform'd Wife*; a Comedy, acted at the Theatre Royal in *Drury-Lane*.

C.

Mr. HENRY CAREY,

or

HARRY CAREY,

AS he was commonly called, was a Music-Master by Profession, and taught several Persons to Sing. He wrote several Poems and Pamphlets, besides the following Dramatic Pieces.

I. *The Contrivances*; a Farce, acted at the Theatre Royal in *Drury-Lane*.

II. AMELIA, an Opera set to Music, performed at the little French Theatre in the Hay-market.

III.

III. *CHRONONHOTONTHOLOCOS*, a Mock Tragedy, acted at the little Theatre in the Haymarket, 1734.

IV. *The Honest-Yorkshire Man*; a Farce, acted at the Theatre in Drury-Lane, 1735.

V. *A Wife well Managed*; a Farce.

VI. *BETTY*, or *The Country Bumpkins*, a Ballad-Farce, acted, with a very little Success, at the Theatre in Drury-lane, 1738.

VII. *NANCY*, or *The Parting Lovers*, a Musical Interlude, acted, with Success, at Drury-lane, 1739.

VIII. *The Dragon of WANTLEY*, a Burlesque Opera, acted at the Theatre Royal in Covent-Garden, 1738.

IX. *MARGERY* a worse Play than the Dragon; a Ballad Farce acted at the Theatre in Covent-Garden, 1739.

Mr. GEORGE CARTWRIGHT.

This Gentleman lived at Fulham, and gave the Public one Play, called

Heroic Love, or *The Infanta of SPAIN*; a Tragedy, Printed in 1661, and dedicated to King Charles the Second.

Mrs. SUSANNA CENTLIVRE.

This Gentlewoman was the Daughter of one Mr. Freeman

of Holbeach in Lincolnshire; and if we may give Credit to some private Stories concerning her, she had for a short Time a kind of University Education; for her own Mother, who was a Gentlewoman of a good Family, dying when she was a Child, and her Father marrying again, she was so ill-treated by her Mother-in Law, when her Father was dead also, that she determined to come to London, with very little Money in her Purse, and almost destitute of every Necessary of Life, to seek a better Fortune than she was likely to obtain at home under a cruel Step-dame.

She had not travelled many Miles, but fatigued with her Journey and filled with a thousand perplexing Thoughts, she sat her down, with Tears in her Eyes, on a Bank by the Side of the Road, bewailing her lamentable Condition, when a young Gentleman from the University of Cambridge, [Anthony Hammond Esq;] afterwards well known in the Polite and Literary World, chancing to come that Way, could not but take Notice of our weeping Damsel, then in the Bloom of Youth and Beauty, not quite fifteen Years of age, her Charms not diminished but rather heightened by her Tears: having enquired into the

the Cause of her Distress, he was so much moved with her Story, and the simple and affecting manner in which she related it, and more especially with her lovely Shape and Features, that he found himself so attached to her Person and Interest, that he could not think of parting with her, and of suffering her to pursue her painful Journey in the Condition she was in; he therefore intreated her to put herself under his Protection, which after some modest but faint Reluctance she consented to. He carried her to a Village not far from the University, where providing her with a Suit of Boys Cloaths, he afterwards introduced her privately into the College, and his Intimates were told she was a Relation, whom he called by the Name of Cousin *Jack*, who was come to see him and the University, and pass a few Days there.

Jack was a smart little Fellow, learnt to fence, and, because the young Rogue had a Mind to be a Man before his Time, when the Barber shaved his Cousin, he must perform his Office likewise on him; not that *Jack* had a Beard, but he wanted one. And that he might go away from College with a little more Learning than he brought thither, which is more than every one can say, his Cousin

took a good deal of Pains to teach him a little Grammar. He instructed him also in some of the Terms of Logic, Rhetoric, and Ethics. As to *Metaphysics*, as *Hudibras* has it, he

*Learnt What's what, and that's
as high
As Metaphysic Wit can fly.*

Jack, mightily pleased with his Cousin, and his Cousin with him, they passed some Months very agreeably together; but whether their Affair began to be smoked in College, or the Squire made that a Pretence only to get rid of a Companion he had had long enough to grow weary of, he told *Jack* one Morning that he was afraid they were watched a little more narrowly than he had imagined, and that therefore for both their Reputations, he must think of leaving the University, but it should be for his Advantage; that he should go back to the Village where he had put on his Breeches, and resume the Sex he laid aside; that he would buy some things necessary, and send him to *London*, where he would recommend him to a Person, who should take care of him till he could follow, which should be with all the speed that his Affairs would allow of, and that he need not doubt but he would

post

post after with the Wings of Love: Though in the mean Time, he should half break his Heart for the Loss of his Company.

The young Lady, for she's *Jack* no longer, had no right to dispute his Commands, but consented to obey them, tho' with a heavy Heart; but her Misfortune was somewhat alleviated by the Hopes of seeing *London*, and by a very handsome Present he made her in Gold, and a Letter of Recommendation he gave her to a Gentlewoman of his Acquaintance, to treat her as the Daughter of a deceased Gentleman his Friend. Their Sighs and Tears at parting, their tender Sentiments of Love and Grief, I leave to the Reader's Imagination; and indeed they are better to be conceived than expressed.

Miss being arrived at *London*, pretty tolerably equipt, with some Money in her Pocket, and having the Assistance of an obliging good-natured Woman, who was willing to shew her all the Diversions of the Town, made her every Day less and less regret the Loss of her University Friend; and indeed she saw him not in many Years after. Affairs of a public Nature called his Thoughts another Way, being soon after chosen Member of Parliament for the University of *Cam-*

bridge; after that, Representative in Parliament for the County of *Huntingdon*, made one of the Commissioners of the Navy, and next appointed Pay-master of the Forces of *Spain*. These things happened in the Course of several Years, but in all the Time she could never hear that he had made the least Enquiry after her.

The young Lady, in the mean Time, did not languish for an absent Lover. From her first coming to *London*, she took care to improve both the Charms of her Person and her Genius; she learnt *French*, and read a great deal of Poetry especially, but studied Men as well as Books.

The Play-house was the Meridian she chose to shine in, and it was impossible for her to appear often there without being taken Notice of and drawing many Admirers after her; but one Mr. *Fox*, a Nephew of the late Sir *Stephen Fox*, was the Person who bore her off in Triumph from a Cloud of Rivals. To this Gentleman she was married, or something like it; in the sixteenth Year of her Age; but, whether by Death, or whatever Accident it happened, they lived not together above one Year. He was succeeded in her Affections by one Mr. *Carrol*, a young Gentleman in the Army, who had the Misfortune to be killed
in

in a Duel, about a Year and a half after his Marriage. This was a sensible Affliction to her. To divert her Melancholy, and partly perhaps for a Support, she now almost entirely devoted herself to the Muses, and it was under this Name of *Carrol* that some of her first Plays were published. Particularly *Love at a Venture*, a Comedy, which she offered to *Drury-lane* Theatre, where it was rejected, but she afterwards carried it to *Bath*, and there it was performed, and she herself acted a Part in it. Entered in the strolling Company, she attended them to several Parts of *England*, and about the Year 1706, the Court being at *Windsor*, she there put on her Breeches again, and acted the Part of ALEXANDER the GREAT, in the Tragedy of that Name. She played this Part, it seems, to great Perfection. How much she was admired by the rest of the Court is, at this Time, uncertain; but she so greatly charmed one Courtier, of inferior Rank indeed, Mr. *Joseph Centlivre*, one of her Majesty's Cooks, that he fell in Love with, and married her. With this Husband she lived the remaining Part of her Days, leaving him a Widower in the Year 1723. She dy'd at his House in *Spring-Garden* near *Charing-Cross* on the first of *December*, in the

Year aforesaid, and was buried at *St. Martin's in the Fields*.

Mrs. *Centlivre* kept for many Years a constant Correspondence with a great Number of Gentlemen of Eminence and Wit, particularly, Sir *Richard Steele*, Mr. *Rowe*, Mr. *Budgell*, Dr. *Sewel*, Mr. *Amburst*, &c.

If she had not a great deal of Wit in her Conversation, she had much Vivacity and good Humour; she was remarkably good-natured and benevolent in her Temper, and ready to do any friendly Office as far as it was in her Power. She made herself some Friends and many Enemies by her strict Attachment to Whig Principles even in the most dangerous Times, and had she been a Man, I dare say would have freely ventured her Life in that Cause.

She lived in a decent clean Manner, and could shew (which I believe few other Poets could, who depended chiefly on their Pen) a great many Jewels and Pieces of Plate, which were the Produce of her own Labour, either purchased by the Money brought in by her Copies, her Benefit-Plays, or were Presents from Patrons. She had wrote before she dy'd no less than eighteen Dramatic Pieces, some of which are frequently acted, with Applause.

I. *The Perjured Husband, or The Adventure of VENICE*, a Tragedy.

II. *Love at a Venture*, a Comedy, acted only at Bath. It is translated from a French Comedy called *Le Gallant Double*. This Play she had offered at Drury-lane, as before mentioned, where it was rejected; but some time after Mr. Cibber brought out a Play called *The Double Gallant, or The Sick Lady's Cure*, in which, as she used to complain, he had taken in the greatest Part of her Play. But Mr. Cibber understanding the French Language himself, why may we not suppose, that he translated it from the same Original, as she had done?

III. *The Beau's Duel, or A Soldier for the Ladies*, a Comedy, acted at the Theatre in Lincolns-Inn-Fields, in the Year 1703.

IV. *The Stolen Heiress, or The Salamancha Doctor outwitted*; a Tragi-Comedy, acted at the Theatre in Lincolns-Inn Fields, in the Year 1704.

V. *The Gamester*; a Comedy, acted at the Theatre in Lincolns-Inn-Fields, in the Year 1704, with very great Applause. This Play is translated from a French Comedy, called *Le Joueur*.

VI. *The Basset Table*, a Comedy acted at the Theatre Royal in Drury-lane.

VII. *Love's Contrivance, or Le Medicin Malgre lui*; a Comedy, acted at the Theatre in Drury-lane, 1705.

VII. *The Busy-Body*, a Comedy, acted at the Theatre-Royal in Drury-lane, in the Year 1708, with very great Applause. This Play, when it was first offered to the Players, was received very coolly, and it was with great Difficulty that the Author could prevail upon them to think of acting it, which was not till very late in the Season. At the Rehearsal of it, Mr. Wilks had so mean an Opinion of his Part, [of Sir George Airy] that one Morning in a Passion he threw it off the Stage into the Pit, and swore that no body would bear to sit to hear such Stuff; which shews how excellently the Actors commonly judge before hand. The poor frightened Poetess begg'd him with Tears to take it up again, which he did mutteringly; and about the latter End of April the Play was acted, for the first Time. There had been scarce any thing mentioned of it in the Town before it came out, and those who had heard of it, were told it was a silly thing wrote by a Woman, that the Players had no Opinion of it, and on the first Day there was a very poor House, scarce Charges. Under these Circumstances it cannot be supposed

posed the Play appeared to much Advantage, the Audience only came there for want of another Place to go to, but without any Expectation of being much diverted; they were yawning at the Beginning of it, but were agreeably surprized, more and more every Act, till at last the House rung with as much Applause as was possible to be given by so thin an Audience. The next Day there was a better House, and the third crowded for the Benefit of the Author, and so it continued till the thirteenth. The next Year, a strong Proof of this Play having greatly pleased, was, upon the Company's dividing, and one Part of them going to the *Haymarket*, that it was acted at both Houses together for six Nights running in Opposition to one another; *Pack*, who did it first, playing the Part of *Marplot* at *Drury-lane*, and *Dogget* the same Part in the *Hay-market*.

IX. *MARPLOT, or A second Part of the Busy-Body*, acted at the Theatre Royal in *Drury-lane*, 1709. Dedicated to the Duke of *Portland*, for which Compliment his Grace made the Author a Present of forty Guineas.

X. *The Platonic Lady*; a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1710.

XI. *The Man's Bewitch'd, or The Devil to do about him*: a Comedy, acted at the Queen's Theatre in the *Haymarket*.

XII. *The Perplexed Lovers*; a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1711. To this Play was added, at the End, a Poem, inscribed to Prince EUGENE of SAVOY, who was just then arrived in *England*, for which his Highness made her a Present of a very handsome and weighty Gold Snuff-box, on the Rim of which she had engraven *The Present of his Highness Prince EUGENE of SAVOY, to SUSANNA CENTLIVRE*.

This Box was valued at about thirty five Pounds.

XIII. *The Wonder, a Woman keeps a Secret*; a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1713, and dedicated to his present Majesty, then Duke of *Cambridge*, and at *Hanover*, just at the Time when a Writ had been demanded, but refused, to call him to his Seat in the House of Peers in *England*.

Mrs. *Centlivre* did this, to shew her Attachment to the House of *Hanover*, and was rewarded for it when the present Royal Family came to the Throne, who bespoke this Play, which they Honoured with their Presence, and made the Author an handsome Present.

XIV.

XIV. *The Cruel Gift*, or *Royal Resentment*; a Tragedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1716. The Epilogue to it, spoken by Mrs. *Oldfield*, was wrote by Mr. *Rowe*, the Poet Laureat, who had a great Value for the Author, and gave some slight Touches to the Play; particularly a Simile of an *Halcyon* building her Nest in fine Weather, which ends one of the Acts, was his.

She dedicated the Piece to *Eustace Budgell*, Esq; who made her a Present, on that Account, of a Diamond Ring worth about twenty Guineas.

XV. *The Gotham Election*, a Farce, never acted, but printed and dedicated to Mr. Secretary *Craggs*, who made her a Present of twenty Guineas, by the Hands of Mrs. *Bracegirdle*, who had got leave for her to dedicate it to him; and when she told him, he was very liberal, and sent the Author more than she could reasonably expect, especially as her Farce had never been acted, he told her, he considered not so much the Merit of the Piece, as what was proper to be done by a Secretary of State.

XVI. A BICKERSTAFF'S *Burial*, or *Work for the Upholders*; a Farce, acted at the Theatre Royal in *Drury-lane* with Applause, in the Year 1717, and revived afterwards

under the Title of *The Customs of the Country*.

XVII. *A Bold Stroke for a Wife*, a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1718, with Applause. In this Play she was assisted by Mr. *Mottley*, who wrote one or two entire Scenes of it.

XVIII. *The Artifice*, a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1721, and dedicated to Colonel *Earle*, who made her a Present of another Diamond Ring worth about twenty Guineas.

Besides these Plays, she wrote several little Poems, one particularly called the MASQUERADE, which, tho' so violent a *Whig*, she address'd to Duke *d'Aumont* the French Ambassador, but there was nothing of Politics in it. The Duke received her with great Politeness, when she went to wait upon him after sending her Poem, and asked if she had a Snuff-Box; she told him Yes, one that Prince *Eugene* had given her. Oh! said he, that was a *Whig* Box; now I will give a *Tory* Snuff-Box. And accordingly made her a Present of a Gold Snuff-box with a Picture in the Lid, which, she was told by one of his Domestics, his Excellency had given, to his Knowledge, fifty Pistoles for in *Paris*.

For

For some other Poem, the Title of which I know not, the Lord *Halifax* had made her a Present of a fine repeating Gold Watch. And the late Duke of *Newcastle*, Uncle to the present, (upon her presenting to him, a little Poem, a kind of Pastoral, which she had wrote upon his purchasing an Estate somewhere, and this was supposed to be a Welcome from the Nymphs and rural Inhabitants of the Place) gave her a large gold Medal in a Shagreen Case, which she kept to the Day of her Death, with the other Presents above named, and several other.

Mr. A. CHAVES.

The Author of one Play, called

The Lover's Cure, a Comedy. This Author, I suppose, was a Person of no great Account, since his Play was dedicated to Sir *William Read* the Mountebank.

Mr. WILLIAM RUFUS
CHEETWOOD.

This Author was for many Years the Prompter at *Drury-lane* Playhouse, and reckoned very expert in that Business; he likewise for some time kept a Bookseller's Shop. I think he is still living, and married to

a Grand-daughter of Mr. *Cibber*, the Poet Laureat.

He is the Author of two Dramatic Pieces:

I. *The Lover's Opera*, performed at the Theatre Royal in *Drury-lane*, in the Year 1730.

II. *The Generous Free-Mason*, or *The Constant Lady*. With the Humour of Squire *Noodle* and his Man *Doodle*; A Tragi-Comi-Farcical Ballad Opera, in three Acts. Performed, I am afraid, only at *Bartholomew Fair*.



COLLY CIBBER Esq;

This Gentleman, his Majesty's Poet, is the Son of Mr. *Cibber*, who was a Native of *Holstein*, and a Statuary of great Eminence, in the Reign of *K. Charles II.* and very excellent in his Art; as appears

pears by several Pieces of his Work some of the finest Things we have in *England* of the Kind, particularly the Figures of two Lunatics, lately on the Piers of the Gate at *Bedlam*; the Basso-relievo on the Pedestal of the Monument at the Bottom of *Fish-street-Hill*, &c.

He had a very early Inclination to the Stage, and, contrary to the Advice and Care of his Father, turned Player before he was twenty Years of Age, tho' he had very little Encouragement at first, being full three Quarters of a Year before he was taken into a Salary of ten Shillings a Week.

The first Part in which he appeared with any Glimpse of Success was the Chaplain in the *Orphan*, which he performed so well, that it drew such a Commendation upon him, from an old and celebrated Actor, that, as he tells us himself, it filled his Bosom with as great Transports as ever were felt by *Alexander* or *Charles* the XIIth of *Sweden*, at the Head of their victorious Armies.

The next Part was that of Lord *Touchwood*, in *Congreve's Double Dealer*, acted before Queen *Mary*, which he got perfect in one Day, upon the Illness of *Kynaston* who was to have acted the Part. To this he was recommended by the Author, and performed it

so well, that Mr. *Congreve* made him the Compliment of saying, that he had not only answered, but had exceeded his Expectations. And he said more of him to his Masters, the Patentees, upon which his Salary was raised from Fifteen Shillings a Week as it then stood, to Twenty. And this same Actor we have seen within these few Years acting at the Pay of fifty Pounds a Night.

The Part of *Fondle-Wife*, in the *Old Batchelor*, was the next he was taken any Notice of in, which Part he also got up in a Hurry, upon a Case of Necessity: But mimicked *Dogget* so well in it, that he got great Applause.

A Year after this he wrote his first Play, *Love's last Shift*, in which he performed the Part of Sir *Novelty Fashion* himself. The Play had deserv'd Success, and the Character of the Fop was so well executed, that from that Time Mr. *Cibber* was never thought to have his Equal in Parts of the same Cast.

In the Year 1711, he became a Patentee and joint Sharer, in the Management of the Theatre in *Drury-lane*, with Mr. *Collier*, Mr. *Wilks*, and Mr. *Dogget*. As he was afterwards with Sir *Richard Steele*, *Wilks* and *Booth*. In the Year 1730, he was appointed Poet Laureat to his Majesty.

In the Year 1741, he sold his Share in the Patent, and quitted the Stage for a Constancy, but has appeared a few Times since for a very valuable Consideration. And to act a Part in a new Play of his own, called *Papal Tyranny in the Reign of King John*: which he performed with great Spirit, altho' more than seventy Years of Age. His Dramatic Pieces are,

I. *Lowe's Last Shift, or The Fool in Fashion*; a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1696. and dedicated to *Richard Norton of Southwick, Esq;*

II. *Woman's Wit, or The Lady in Fashion*; a Comedy acted at the Theatre Royal, 1697.

III. *XERXES*; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*, by his Majesty's Servants 1699. I suppose but one Night, one of the Articles of *Mr. Bickerstaff's* humorous Inventory of the Goods of the Theatre being, *The Imperial Robes of XERXES, never worn but once.*

IV. *Love makes a Man, or The Fop's Fortune*; a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1700, with great Applause: It is partly taken from two of *Fletcher's Plays*, viz. *The Elder Brother*, and *The Custom of the Country*.

V. *The Careless Husband*, a Comedy acted at the Theatre Royal in *Drury-lane*, in the Year 1704, with very great and deserved Success; and dedicated to the Duke of *Argyll*. The Character of *Lady Betty Modish* in this Play was acted by *Mrs. Oldfield*, and was the first Part in which she made any considerable Figure upon the Stage.

Mr. Cibber himself says, whatever favourable Reception this Comedy met with from the Public, it would be unjust in him, not to place a large Share of it to the Account of *Mrs. Oldfield*. He goes on, 'Not only
' from the uncommon Excellence of her Action, but even
' from her personal Manner of
' Conversing, there are many Sentiments in the Character of *Lady Betty Modish*,
' that I may almost say were originally her own, or only
' dress'd with a little more Care, than when they negligently fell from her lively
' Humour. Had her Birth placed her in a higher Rank
' of Life, she had certainly appeared in reality, that, in this
' Play, she only, excellently, acted, an agreeably gay Woman of Quality, a little too
' conscious of her natural Attractions. I have often seen
' her in private Societies, where Women of the best Rank
' might have borrowed some
' Part

Part of her Behaviour, without the least Diminution of their Sense or Dignity.'

So much for this excellent Actress, who, without doubt, gave great Spirit to the Play by her Action, but not more than the Author himself in the Part of Lord Foppington, wherein he was inimitable. Mr. Cibber's next Play was;

VI. *The Ladies last Stake, or The Wives Resentment*; a Comedy, acted at the Queen's Theatre in the Hay-market, and dedicated to the Marquess of Kent.

VII. *The Comical Lovers*, a Comedy, acted at the Theatre Royal in Drury-lane.

VIII. *She Would, and she Would not, or The Kind Impostor*, a Comedy, acted at the Theatre Royal; and dedicated to the Duke of Ormond.

IX. RICHARD III. a Tragedy, altered from two or three of Shakespear's Plays, and acted with good Success.

X. *The Rival Fools*; a Comedy, acted at the Theatre Royal in Drury-lane, in the Year 1708. This Play was partly taken from Fletcher's *Wit at several Weapons*, and had very bad Success indeed. I remember there was something in it very ridiculous, of a Man's coming on the Stage with a long Angling-rod going to fish for *Miller's Thumbs*, which made the Audience afterwards, frequently, when the

Author appeared, call out *Miller's Thumbs*.

XI. *PEROLLA and I edora*; a Tragedy, acted with bad Success, at the Theatre Royal, and dedicated to the Earl of Orrery.

XII. *The Double Gallant, or The Sick Lady's Cure*; a Comedy, acted at the Theatre in the Hay-market, in the Year 1710, with great Applause. This Play is partly taken from a French Piece, called *Le Gallant Double*, and partly from Mr. Burnaby's *Visiting Day*.

XIII. *The School-boy*, a Farce of two Acts, performed at the Theatre Royal in Drury-lane.

XIV. *The Nonjuror*; a Comedy, acted with great Applause, at the Theatre Royal in Drury-lane, in the Year 1717. and dedicated to the King. It is taken from the *Tartuffe* of Moliere, and the Translation of it, called *The English Puritan*; acted in the Beginning of the Reign of King Charles II.

See what Account the Author himself gives of this Play, in the Apology for his Life.

' About this Time Jacobitism had lately exerted itself, by the most unprovoked Rebellion, that our Histories have handed down to us since the Norman Conquest: I therefore thought, that to set the Authors and Principles of that desperate Folly in a fair Light, by allowing

the mistaken Consciences of some their best Excuse, and by making the artful Pretenders to Conscience, as ridiculous as they were ungratefully wicked, was a Subject fit for the honest Satire of Comedy, and what might, if it succeeded, do Honour to the Stage, by shewing the valuable Use of it.

To give Life therefore to this Design, I borrowed the *Tartuffe* of *Moliere*, and turned him to a modern Nonjuror; upon the Hypocrisy of the *French* Character, I ingrafted a stronger Wickedness, that of an *English* Popish Priest lurking under the Doctrine of our own Church, to raise his Fortune upon the Ruin of a worthy Gentleman, whom his dissimulated Sanctity had seduced into the treasonable Cause of a Roman Catholic Out-law. How this Design in the Play was executed, I refer to the Readers of it; it can not be mended by any critical Remarks I can make in its Favour: Let it speak for itself. All the Reason I had to think it no bad Performance was, that it was acted eighteen Days running, and that the Party that were hurt by it (as I have been told) have not been the smallest Number of my back Friends ever since. But happy was

it for this Play, that the very Subject was its Protection; a few Smiles of silent Contempt were the utmost Disgrace, that on the first Day of its Appearance it was thought safe to throw upon it; as the Satire was chiefly employed on the Enemies of the Government, they were not so hardy, as to own themselves such, by any higher Disapprobation or Resentment. But as it was probable I might write again, they knew it would not be long before they might, with more Security, give a Loose to their Spleen, and make up Accounts with me.

And, as he foresaw, he had never after hardly fair Play given him to any thing he wrote. He was the constant Butt of *Mist* in his Weekly Journal, and of all the *Jacobite* Faction.

XV. *VENUS and ADONIS*, a Masque, set to Music, and performed at the Theatre Royal in *Drury-lane*.

XVI. *MYRTILLO*; a Pastoral Interlude; performed at the Theatre Royal in *Drury-lane*.

XVII. *The Refusal, or, The Ladies Philosophy*; a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1720, at the Time of the fatal *South-Sea* Scheme, and one of the *South-Sea* Directors is a Character in the Play.

Mr.

Mr. Cibber's Enemies shew'd themselves very warmly at the Representation of this Piece, and I think without much Discretion; for they began to hiss it before they had heard it, and I remember very well, began their Uproar, on the first Night, as soon as he appeared to speak the Prologue.

However it went on for six Nights, not without Disturbances every one of them. It was thought to have Merit, by some People, not without Faults, and now Twenty six Years after its first Run, has been revived, and I find most People make the same Judgment of it; but it was certainly more likely to have pleased at the Time it was first produced, if so many People had not been prejudiced against the Author.

It is a good deal borrowed from a Comedy called the *Female Vertuosis*, which was partly translated from the French.

XVIII. *XIMENA; or The Heroic Daughter*; a Tragedy, acted with little Success, at the Theatre Royal in *Drury-lane*. It was not printed till two Years after it was represented on the Stage, and then appeared with a Dedication to Sir Richard Steele, wherein he compares Sir Richard to an Eagle, and Mr. Addison to a Wren, whom he had mounted aloft on his Back. But he has

thought fit to leave this Dedication out in the two Volumes of his Plays he has since printed in Quarto.

XIX. *CÆSAR in EGYPT*; a Tragedy, acted at the Theatre Royal in *Drury-lane*, with little Success, in the Year 1725.

XX. *The Provoked Husband, or A Journey to LONDON*, a Comedy, acted at the Theatre Royal in *Drury-lane*, with great Success, in the Year 1727. This Play was begun by Sir John Vanbrugh, and after his Death, finished by Mr. Cibber. What the latter has added may be seen by comparing this Piece with what Sir John left, printed by itself under the Title of *A Journey to London* only.

XXI. *Love in a Riddle*; a Pastoral Opera; performed at the Theatre Royal in *Drury-lane*, with very bad Success, in the Year 1728. It is an Imitation of the celebrated *Beggar's Opera* that came out the Year before. The first Night there was a great Disturbance in every Part of the Performance, but when Miss Raftor [Mrs. Clive that now is] sung; for this was the first Night of her Appearing, and she was received with much Applause, and greatly encouraged for her musical Voice, and more especially for her exceeding modest and bashful Behaviour. This Lady is greatly improved since.

On the second Night was a greater Disturbance than on the first, and the Actors would not have been suffered to go on, notwithstanding his Royal Highness the Prince of Wales was there, being too, I think, the first Time he had been at the Theatre since his Arrival in England, if Mr. Cibber had not come upon the Stage, and assured the Audience, that if they would permit them to go thro' the Play that Night quietly, in Respect to the Royal Presence, he would not insist upon its being acted the next Night for his Benefit. And then the People seemed pacified. Yet out of this Piece, thus damned, was taken,

XXII. *DAMON and PHILIDA*, a Ballad Farce, which not coming out as a new Piece, nor known by every Body to be Cibber's, was much applauded, and has continued to be frequently acted to this Day.

Which shews to what Lengths Party-Prejudice was carried against this Author, who had given so much Entertainment to the Town, both as a Writer of Comedy and an Actor.

XXIII. *Papal Tyranny in the Reign of King JOHN*; a Tragedy, acted at the Theatre Royal in Covent-Garden, in the Year 1744. This Play was rehearsed privately, and brought out, on a sudden, before there was Time to form

a Party against it, and so met with Applause.

Mr. Cibber performed the Part of *Pandolph* the Pope's Legate, himself, with great Spirit and Vigour, notwithstanding his Age, which was considerably above 70.

We say nothing of a Burlesque Piece of his called *Alexander the Great*, or *The Rival Queens*, because it was never printed. Nor of his Odes, in which we cannot think he shews the same Genius, that he has in Comedy.

MR. THEOPHILUS CIBBER.

The Son of the Laureat, and also an Actor on the Stage, has wrote one Play, called

The Lover; a Comedy, acted at the Theatre Royal in Drury-lane with no great Success, in the Year 1733.

DR. CLANCY.

This Gentleman, a Physician, is the Author of one Play, called

HERMON Prince of CHORÆA, or *The Extravagant Zealot*; a Tragedy, acted in Ireland, and printed in London, in the Year 1746.

Dr. Clancy is also the Author of a Latin Poem, entitled *Templum Veneris, sive Amorum Rhapsodiæ*. He has had the Misfortune to lose his Eyesight, on which Account he had

had the Tragedy of *Oedipus King of Thebes* acted for his Benefit last Year, at the Theatre in *Drury-lane*; and performed in it the Part of the Blind *Tiresias* himself.

MR. CHARLES COFFEY,

A Native of *Ireland*, who wrote several Pieces for the Stage.

I. *The Beggar's Wedding*; a Ballad Opera, wrote in Imitation of the *Beggar's Opera*. This Piece was first performed in *Dublin*, with very indifferent Success; but was afterwards revived in *London*, at the little Theatre in the *Hay-market*, and acted thirty Nights running; after which it was reduced from three Acts to one, and performed several Times at the Theatre Royal in *Drury-lane*, and since that in *Covent-Garden Theatre*.

II. *The Devil to Pay*; a Ballad Farce, of one Act; performed at first with great Success at the Theatre Royal in *Drury-lane*, and afterwards at every other Theatre, sometimes at three together in one Night, and has been oftener acted than any one Piece on Stage.

Mr. Coffey's Name is printed to it, but it is a difficult Matter to say who it properly belongs to. The Foundation and best Part of it is a Farce of three Acts called, *A Comi-*

cal Transformation, or *The Devil of a Wife*, wrote by *Jewon* the Player; and some People doubted if that, at the Time it first came out, was not partly wrote by his Brother-in-law, *Shadwell*, the Poet Laureat; it was performed in the Year 1686. Forty-four Years after, viz. in the Year 1730, Mr. Coffey and Mr. Mottley took each of them one Act and a half of this Farce, and altering some part of the Dialogue, and adding Songs, called it a Ballad-Opera, and gave it the Name of *The Devil to Pay*. It was performed in the Summer Season, in three Acts, but some Part of it not pleasing, particularly the Part of a Non-Conforming Pastor, performed by Mr. Chark, who never acted any Thing before, it was cut shorter, that Part left out, and so reduced to one Act, which was done by Mr. Theophilus Cibber, one new Song was added by his Father Mr. Colley Cibber; another introduced, that was wrote by Lord Rochester above fifty Years before; so that we see about six Authors concerned in this one little Piece.

Mr. Coffey, and the other Gentleman concerned with him in altering *Jewon's* Farce, who did not choose to have his Name appear in it, could not expect the same Advantages as from a new Play, and so instead of having the Third, they

they had not their Benefit till the three and thirtieth Night, and then paid seventy Pounds for it; but there was a most prodigiously crouded House, and chiefly in ready Money, which shews how ready the Town are to reward those who have the good Fortung to please them.

Mrs. *Glive* owes great Obligations to this Farce, for it was her Playing the Part of *Nell* in *The Devil to Pay*, that made her first taken Notice of to any Purpose, and for that, if am not mistaken, the little Salary she then had was doubled. And *Harper* had, at the same Time, an Addition made to his Salary for playing the Part of *Jobson*.

Some severe Critics, but, at the same Time, ill-judging, have found fault with this Farce for the Improbability of the Fable of two Womens being changed into each other, and say it ought not to please because it is unnatural: But the same Reason will hold against *Shakespear's* Ghost in *Hamlet*, his Witches in *Macbeth*, his Monster in the *Tempest*, &c. which are Characters as much out of Nature. But the Question is whether, upon a Supposition (and it is a Supposition very allowable in Poetry) that if these Women could be so changed, what they say and do then is Natural? And that it is so, the involuntary Applause that al-

ways attends them, from the Boxes as well as the Upper Gallery, sufficiently shews.

I can by no means think that this Farce is to be put upon a Level with many others that have pleased very well, but have less Invention and less Wit than is in this, all *Jewon's*; besides its being enlivened by the Music. The frequent Repetition of it, shews its Merit; for tho' the Multitude are not always the best Judges of Dramatic Performances, yet they are not always mistaken.

III. *The Female Parson*, or *The Beau in the Suds*; a Ballad Opera, performed one Night at the little Theatre in the *Hay-market*, and justly damned.

IV. *Southwark-Fair*, or, *The Sheepshearers* a Farce.

V. *A Wife and no Wife*, a Farce, never acted, but printed in the Year 1732.

VI. *The Boarding-School Romps*; a Ballad Farce, acted at the Theatre Royal in *Drury-lane* in the Year 1733.

This is only an Alteration of *Dursey's Love for Money*, or *The Boarding-School*. There is no wonder, that a bad Alteration of a bad Original should have no Success.

VII. *The Merry Cocker*, or *The Second Part of the Devil to pay*, acted at the Theatre Royal in *Drury-lane*, one Night, in the Year 1735, with no Applause.

VIII.

VIII. *The Devil upon two Sticks, or The Country Beau*; a Ballad Farce, acted one Night at *Shepherd's-Wells* in *May-Fair* in the Year 1744. This is an Alteration, much for the worse, of a Comedy called *The Country Squire*, by *Sir John Vanbrugh* and others.

Mr. *Charles Coffey* died on the 13th of *May* 1745; and was buried in the Parish of *St. Clements Danes*. At the Time of his Death he was preparing a new Edition of all the Works of *Michael Drayton* Esq; Poet Laureat to King *James I.* For which he had a large Subscription from several Persons of the first Quality and others. It is actually now in the Press, and will shortly be published for the Advantage of his Widow.



WILLIAM CONGREVE Esq;

THIS Gentleman was descended from the ancient

Family of the *Congreves* of *Congreve* in the Country of *Stafford*; and was the only surviving Son of *William Congreve*, Esq; who was the second Son of *Richard Congreve* of *Congreve* and *Stretton* in the said County, Esq; He was born at a Place called *Bardsea*, not far from *Leeds* in *Yorkshire*, being a Part of the Estate of *Sir John Lewis*, his great Uncle by the Mother's Side.

His Father being a younger Brother, his Affairs and Command in the Army carried him into *Ireland*, when Mr. *Congreve* was very young, by which Means he had his Education in the great School or College of *Kilkenny* and the University of *Dublin*, which was the Reason why some People have said he was an *Irishman*.

He returned to *England* soon after the *Revolution*, and was entered into the Society of the *Middle-Temple*, where he began the Study of the Law; but did not make so great a Progress as ever to be called to the Bar. He turned his Thoughts very early to the Muses, and wrote his first Play when he was very Young. His Comedy called *Love for Love*, with which the new House in *Lincoln's-Inn-Fields* open'd in the Year 1693, had so great Success, that Mr. *Betterton* and the other Managers of that Theatre offered him a whole

Share with them in their Profits, which he accepted, and obliged himself, if his Health permitted, to give them one new Play every Year; but whatever Impediment he met with, it was three Years before, in Pursuance of this Agreement, he produced his *Mourning Bride*; and there was much the same Interval between that and *The Way of the World*.

In the Year 1697, Mr. *Jeremy Collier*, a Nonjuring Clergyman, wrote his famous Treatise against the Profaneness and Immorality of the Stage, in which he fell more severely upon Mr. *Congreve* and Sir *John Vanbrugh* than on any others: But they both answered him, tho' not with the same Reputation to themselves that they had got by their other Writings. Mr. *Collier* was very severe in his Sentence against the Stage, he thought Reformation too mild a Treatment, and was for a total Suppression of it.

Mr. *Cibber* himself allows, that Mr. *Collier's* calling the Dramatic Writers to so strict an Account, had a very wholesome Effect upon those who wrote after that Time: Indecencies, he says, were no longer Wit, and by Degrees the fair Sex came again to fill the Boxes on the first Day of a new Comedy, without Fear or Censure.

When the Theatre in the *Hay-market* was built, in the Year 1706, Mr. *Betterton* and his Co-partners threw themselves under the Direction of Sir *John Vanbrugh* and Mr. *Congreve*; but the latter in a few Months, gave up his Share entirely to the other.

Mr. *Congreve* was at that Time a Commissioner of the *Wine-Licence* Office, and so continued till he died, which was in the Year 1724. He was buried in *Westminster Abbey*, and had a Monument erected to his Memory at the Expence of Her Grace *Henrietta* the younger Duchess of *Marlborough*. His Dramatic Pieces are,

I. *The Old Batchelor*; a Comedy, acted, at the Theatre Royal, in the Year 1691. Dedicated to the Right Honourable *Charles* Lord *Clifford*. This Piece was wrote when he was but nineteen Years of Age.

II. *The Double Dealer*, a Comedy, acted, at the Theatre Royal, 1692; Dedicated to the Right Honourable *Charles Montagu*, Esq; one of the Lords of the Treasury.

III. *Love for Love*, a Comedy, acted, at the opening the new Theatre in *Lincoln's Inn-Fields*, in the Year 1693, and Dedicated to the Earl of *Dorset* and *Middlesex*. We have before mentioned the great and deserved Success of this Play. It has indeed been objected

jected to this Comedy, that there is too much Wit in it, but that is a Fault that not many modern Authors will be guilty of.

IV. *The Mourning Bride*; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1696, with much Success.

V. *The Way of the World*; a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields* in the Year 1699, with little Success at first; but was afterwards revived, and play'd with great Applause, being one of the Best, if not the very Best of Mr. Congreve's Plays.

VI. *SEMELE*, an Opera, not performed when it was first written; but was lately set to Music by Mr. *Handel*, and performed with Applause at the Theatre Royal in *Covent-Garden*.

VII. *The Judgment of PARIS*; a Masque, set to Music.

DENNIS the Critic observ'd that Mr. Congreve left the Stage very early, being not thirty Years of Age when his last Piece was performed, and that Comedy left it with him; but herein we think he was somewhat mistaken; for tho' Mr. Congreve had scarce had an Equal, yet we have had some good Comedies written since his Time.

Mr. CONOLLY,

An *Irish* Gentleman, if I am not misinformed, and a Student in the *Temple*, who wrote one Play, called

The Connoisseur; a Comedy, acted at the Theatre Royal in *Drury-lane* in the Year 1734, with no great Success.

EDWARD COOK, Esq;

We have no other Account of this Author, by Mr. *Langbain* or any one else; but that he wrote one Play, called

Love's Triumph, or *The Royal Union*; a Tragi-Comedy, printed in the Year 1678, and dedicated to her Royal Highness *Mary Princess of Orange*.

Mr. THOMAS COOKE.

This Gentleman was born at *Braintree* in the County of *Essex*, and educated at *Felsted* School in the same County. He came to *London* young, and was early happy in the Patronage and Friendship of *Thomas Earl of Pembroke*, the memorable Patron of the great Mr. *Locke*: and I believe his first Introduction to that Nobleman's Acquaintance was on account of the Works and Life of *Andrew Marvel*, published by him, and dedicated to the Earl of *Pembroke*.

Of

Of Mr. Cooke's Life of *Andrew Marvel* the Translators of *Bayle's Dictionary* speak with Respect, tho' he was not above nineteen Years of Age when he published it, and tho' they have given a more complete Life of that ingenious Gentleman and true Patriot themselves.

The next Thing Mr. Cooke published was a Translation of *Hesiod* from the Greek; several of the Notes to which were wrote by my Lord *Pembroke*. This Work was printed, by Subscription, in the Year 1728, in Quarto, and another Edition of the same Work has been since published, in 12mo, viz. in the Year 1740.

He published a Collection of Poems, in 8vo, in the Year 1729; and a second Edition of them in 12mo, has been published in the Year 1742; since which he has published a *Prologue* on *Shakespear* and his Writings, spoke by Mr. *Garrick*, before the *Merchant of Venice*, and an *Epilogue* on *Shakespear's* Womens Characters, spoke by Mrs. *Woffington* after the same Play; and both published in an Epistle to the Countess of *Shaftesbury*, in the Year 1743.

AN HYMN TO LIBERTY, printed in the Year 1746.

He has likewise given the Public an accurate Latin Edition of *Virgil*, printed in the Year 1741, dedicated to

the late Lord *Petre*, with whom he lived in Friendship to the Day of his Death. He is said to be the Author of an *Epistle* to the late Dr. *Wake* Archbishop of *Canterbury*; and of some Metaphysical Discourses, concerning the Deity, the Original of Evil, the Soul, and our relative Duties, published at different Times, and afterwards printed in one Volume in the Year 1742, by T. Cox under the *Royal Exchange*, by the Title of *A Demonstration of the Will of God by the Light of Nature*.

He is said also to have published a Translation of *CICERO* on the Nature of the Gods, in the Year 1741, with Critical and Philosophical Notes, in which it appears, that he was assisted in the Astronomical Parts, in the second Book, by the late Dr. *Halley*. Mr. Cooke's Dramatic Pieces are,

I. *The Triumphs of Love and Honour*; a Tragedy of three Acts, performed at the Theatre Royal in *Drury-lane*, in the Year 1731.

II. *The Mournful Nuptials*, or *Love the Cure of all Woes*, not acted, but printed in the Year 1735.

III. *The Eunuch*; or the *Derby Captain*, a Farce, taken chiefly from *Terence* and *Plautus*, and acted at the Theatre Royal in *Drury-lane* in the Year 1737.

IV.

VI. *Love the Cause and Cure of Grief*, or *The Innocent Murderer*; a rural Tragedy of three Acts, performed at the Theatre Royal in *Drury-lane*, in the Year 1743, with no Success.

The same Gentleman has published an Edition and Translation of the Comedies of *Terence*, in 3 Volumes in 12mo, which is looked upon as one of the most accurate Editions of an ancient Author that ever was published, separating the genuine from the corrupt Readings. The Editor was greatly assisted herein by several Manuscript Copies lent him by the late Earl of *Oxford* and the learned Dr. *Mead*.

He is now preparing an Edition and Translation of the Comedies of *Plautus* in the same Manner; of which he has already published *Amphitruon*, the first of them, dedicated to the Earl of *Chesterfield*.

Mr. *Pope*, in the Notes to his *Dunciad*, takes Notice of a Farce called *Penelope*; this was performed at the little *French Theatre* in the *Hay-market*, in the Year 1728, but with no Success, tho' supported by a great Interest, and a crowded House on the first Night, chiefly of Persons of Quality, who were not mighty well pleased with it; nor indeed had they any Reason to be so, it being acted by a miserable Set

of Players. But however Mr. *Cooke* ought not to have the whole Blame of it placed to his Account, having a Partner with him in the Disgrace, Mr. *Mottley*, who had wrote almost all the first Act of it, several Years before it was shewn to the other.

Mr. JOHN COREY.

A Gentleman, who wrote one Play called

The Generous Enemies, or *The Ridiculous Lovers*; a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1672. This Play, we are told, is an entire Collection from others. Another Author of the same Name, viz.

Mr. JOHN COREY,

Was of a Gentleman's Family in *Cornwal*, but born himself at *Barnstaple* in *Devonshire*. Being designed for the Law, he was entered in *New-Inn*, but did not long continue there, before he took to the Stage, and turned Player, which Profession he followed to the Time of his Death, above twenty Years. He was thought a just Speaker, but having but an indifferent Voice, and a low Stature, he never made any considerable Figure as an Actor. He wrote two Plays:

I. *The Metamorphosis*, or *The Old Lover Outwitted*; a Co-

Comedy, acted at the Theatre Royal in *Drury-lane*. This is only an Alteration of an old Play called *Albumazar*.

II. *A Cure for Jealousy*; a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1705.

CHARLES COTTON, Esq;

This Gentleman was of a very good Family in *Staffordshire*. He translated one of *Corneille's* Plays, called

HORACE, a Tragedy, printed in the Year 1671. The same Play was translated by Sir William Lower, and Mrs. Katharine Philips.

The same Author published a Volume of Poems on several Occasions, *The Wonders of the Peak in Derbyshire*, and was very successful in his Burlesque Poems, particularly his *Virgil Travestie*.

DAVID CRAUFORD, Esq;

This Author was a Gentleman of *North Britain*, and wrote two Plays;

I. *Courtship Alamode*; a Comedy.

II. *Love at first Sight*; a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*, 1704.

Mr. JOHN CROWN.

This Gentleman was the Son of a Dissenting Minister,

in the Reign of King Charles II, and educated, under his Father, in *Novia Scotia*. He wrote seventeen Plays, viz.

I. JULIANA, or *The Princess of Poland*; a Tragi-Comedy, acted at the Duke of York's Theatre, in the Year 1671, and dedicated to the Earl of Orrery.

II. ANDROMACHE; a Tragedy, acted at the Duke's Theatre in *Dorset-Garden*, in the Year 1675. This Play is a Translation from *Racine*, by another Hand, and turned into *English Verse* by Mr. Crown.

III. CALISTO, or *The Chast Nymph*; a Masque, written by the Queen's Command, in the Year 1675, and several Times performed at Court, by Persons of great Quality.

IV. *The Country Wit*, a Comedy, acted at the Duke of York's Theatre, in the Year 1675, and dedicated to the Earl of Middlesex.

V. *The Destruction of Jerusalem*, by TITUS VESPASIAN; in two Parts, acted at the Theatre Royal, in the Year 1677, and dedicated to the Duchess of Portsmouth. These Tragedies are in Rhyme, and were acted with great Applause.

VI. *The Ambitious Statesman*, or *The Royal Favourite*; a Tragedy, acted at the Theatre Royal, in the Year 1679. Dedicated to her Grace the Duchess of Albemarle.

VII.

VII. CHARLES *the Eighth* of FRANCE, or *The Invasion of NAPLES by the FRENCH*; an Historical Tragedy, acted, at the Duke's Theatre in *Salisbury Court*, in the Year 1680, and dedicated to the Earl of *Rocheſter*.

VIII. HENRY *the Sixth*, with *the Death of the Duke of GLOUCESTER*; a Tragedy, acted at the Duke of *York's* Theatre, in the Year 1681. dedicated to Sir *Charles Sidley*. This Play was, at first, acted with Applause, but at length the Roman Catholic Party got it suppressed. It is partly borrowed from *Shakeſpear's* HENRY VI.

IX. HENRY *the Sixth*, the second Part, or *The Miſeries of Civil War*; a Tragedy, acted at the Duke's Theatre in the Year 1681.

X. THYESTES; a Tragedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1681.

XI. *The City Politics*; a Comedy, acted at the Theatre Royal, in *Drury-lane*, 1683.

XII. SIR COURTLY NICE, or *It cannot be*; a Comedy, acted at the Theatre Royal, in the Year 1685, with great Success, as it continues to be to this Day. It is partly taken from a *Spaniſh* Play, called *No Pueſeſer*.

XIII. DARIUS *King of PERSIA*; a Tragedy, acted at the Theatre Royal in *Drury-lane*, 1688.

XIV. *The Engliſh Fryar*, or *The Town Sparks*; a Comedy, acted at the Theatre Royal, 1690. Dedicated to the Earl of *Devonſhire*.

XV. REGULUS; a Tragedy; acted at the Theatre Royal, 1694.

XVI. *The Married Beau*, or *The Curious Impertinent*; a Comedy, acted at the Theatre Royal, 1694. Dedicated to the Marquels of *Normanby*.

XVII. CALIGULA, *Emperor of Rome*; a Tragedy, acted at the Theatre Royal, 1698.

D.

Mr. DALTON.

THIS Gentleman altered *Milton's* Masque of *Ludlow-Caſtle*, and brought it on the Stage under the Title of

COMUS. It was ſet to Muſic, every Part well performed, and was acted with great Applause at the Theatre Royal in *Drury-lane*, in the Year 1740.

Mr. JOHN DANCER,

An Author either born in *Ireland*, or who lived a great Part of his Time there. He tranſlated three Dramatic Pieces from the *Italian* and *French*.

I. AMYNŒTA; a Paſtoral, published in 1660. Tranſlated from the *Italian* of the celebrated *Torquato Taſſo*.

II.

II. NICOMEDE; a Tragi-Comedy, acted at the Theatre Royal in *Dublin*, 1671. Dedicated to the Earl of *Ossory*. This is translated from the *French* of *Corneille*.

III. AGRIPPA, *King of ALBA*, or *The False TIBERINUS*; a Tragi-Comedy, acted at the Theatre Royal in *Dublin*, before the Duke of *Ormond* Lord Lieutenant of *Ireland*, in the Year 1675. It is dedicated to the Lady *Cavendish*, Daughter of the said Duke of *Ormond*.

This Play is a Translation from the *French* of *Monf. Quinault*, and was acted with good Applause.

DR. CHARLES D'AVENANT.

This Gentleman was the eldest Son of Sir *William D'avenant*, the Poet Laureat, already mentioned. He was a Doctor of Laws, and had also a considerable Post in the *Custom-House*, viz. *Inspector General* of the *Port-Accounts*, which he enjoyed to the Time of his Death, about the Year 1700. He wrote one Piece for the Stage, called

CIRCE; a Dramatic Opera, acted at the Duke of *York's* Theatre in the Year 1677, with great Applause. The Prologue to it was wrote by Mr. *Dryden*, and the Epilogue by the Earl of *Rochester*.

These Dramatic Opera's were a new Species of Poetry introduced by Sir *William D'avenant*, to make head against the Success of the King's Company of Actors, who were the better Performers, and therefore had much the best Houses. Of the same Kind with this was *Shadwell's Psyche*, and the *Tempest*, as altered by *Dryden* and Sir *William D'avenant*, and set off with most expensive Decorations of Scenes, Habits, Music and Dancing.

Mrs. DAVIS.

This Gentlewoman was a Clergyman's Widow, born in *Ireland*, and wrote one Play, called

The Humours of YORK; a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1715.

Sir JOHN DENHAM,
Knight of the Bath.

This Gentleman lived in the Reigns of King *Charles I.* and *II.* He was the Son of Sir *John Denham* of *Horsley* in the County of *Essex*, but was born in *Ireland*; his Father being at the Time of his Birth, a Judge and Lord Chief Baron of the *Exchequer* in that Kingdom. He was brought over from thence very young, upon his Father's Promotion

to the Exchequer in *England*; and in the Year 1631, he was sent to *Trinity College* in *Oxon*. He remained there some Years; and afterwards, coming to *London*, studied the Civil Law. On the breaking out of the grand Rebellion, he got Admission to *King Charles I.* by the Assistance of *Hugh Peters*, being then employed in a Message from the Queen; This Negotiation he performed so well, that he was intrusted by the King to take care of his Letters of Correspondence at Home and Abroad, privately in *London*; but after a short Space, Mr. *Cowley's* Hand being known, he was discovered, and obliged to make his Escape beyond Sea, where he afterwards gave his Attendance on *King Charles II.* till the Time of the *Restoration*. The King oftentimes gave him Subjects to write upon for the Diversion of his melancholic Hours, wherein the Poet seldom fell short of his Master's Expectation.

His Majesty made him Surveyor General of his Royal Buildings; and at his Coronation created him Knight of the *Bath*. He wrote several Poems, and made several Translations. Among the first his *Cooper's Hill* is very much and very justly admired. Mr. *Dryden* said of this Poem, that for the Majesty of the Style it was,

and ever would be, the exact Standard of good Writing.

Sir *John Denham* wrote one Play, called

The Sophy; a Tragedy, acted with great Applause, at the Theatre in *Black-Fryars*, in the Year 1671.

This Play is the same Story with that of *Baron's Mirza*; it is commonly printed with his Poems.

Sir *John* died, at *Whitehall*, in the Year 1668, and was buried in *Westminster-Abbey*.

MR. JOHN DENNIS.

A very severe Critic on other Mens Writings, but Author himself of many Plays with very little Success. Which occasioned an arch Wag to say, *Dennis* was a very fit Person to instruct a Dramatic Poet, for he laid down Rules for writing good Plays, and shew'd them what were bad, by his own.

This Gentleman, who was the Son of an eminent Citizen, [a Sadler Mr. *Pope* says] was born in *London*, in the Year 1657, and had the first Rudiments of his Education at *Harrow on the Hill*, from whence he removed at the Age of Eighteen to *Caius College* in the University of *Cambridge*, where he took the Degrees of Bachelor and Master of Arts;

P

and

and afterwards travelled to France and Italy.

At his Return his Father, or as some say an Uncle, having left him a pretty Fortune, he set up for a Wit and a fine Gentleman, and made an Acquaintance with several of the most celebrated Writers of that Time, particularly Mr. Dryden, Mr. Wycherley, Mr. Congreve, Mr. Southern, Walter Moyle, Dr. Garth; he was likewise honoured with the Countenance and Patronage of the Duke of Buckinghamshire, the Earls of Pembroke and Halifax, Anthony Henly, Esq; Mr. Secretary Burchett, &c.

One of the first Pieces Mr. Dennis published himself in Poetry, was *The Passion of BYBLIS*, made English from the ninth Book of Ovid's *Metamorphoses*. It begins thus:

*Bright Nymphs, the Objects of
Mankind's Desires,
From Byblis learn to avoid in-
cestuous Fires:
She Caenus lov'd with Tender-
ness above
The cold Endearments of a
Sister's Love.*

The whole Poem is translated with Spirit, and has more Harmony in the Numbers, than is commonly to be found in the Verses of a Critic.

His first Piece of Criticism, was Remarks upon Sir Richard Blackmore's *Prince Arthur*;

he afterwards wrote Remarks on Steele, Addison, and Pope, which last drew upon him the Vengeance of Mr. Pope's Satirical Pen in the *Dunciad*.

In the Year 1692, Mr. Dennis wrote a Pindaric Ode on King William, occasioned by the Victory gained by the Battle of Agbrim.

In the Year 1695, he wrote a Poem, called *The Court of Death*, dedicated to the Memory of her most sacred Majesty Queen MARY, a Pindaric also.

Upon the Death of King William, he wrote a Poem called *THE MONUMENT*, sacred to the *Immortal* Memory of the best and greatest of Kings, WILLIAM the Third, King of Great Britain, &c.

For two or three Years after this he wrote only some Prose Pamphlets, as, *PRIESTCRAFT dangerous to Religion and the Government, in a Letter to a Member of Parliament*, writ in 1702.

A PROPOSAL, for putting a speedy End to the Wars, written upon The Death of Charles the Second of Spain, and published 1703.

AN ESSAY ON Public SPIRIT.

The Grounds of CRITICISM in POETRY, &c.

He wrote two Poems on the Battles of *Blenheim* and *Ramillies*, for the first of which he had a Present from the Duke

Duke of Marlborough of an hundred Pounds, and he afterwards procured him the Place of one of the *Queen's Waiters* in the Custom-House, a *Sine-Cure* of about 120 *l. per Annum*, which he enjoyed above ten Years, and then disposed of it for six hundred Pounds, which was much below the Value of it.

In the Year 1706, he wrote an *ESSAY on OPERAS after the Italian Manner, &c.* which he was greatly offended at. I shall mention all his Dramatic Pieces together, and so proceed now to the rest of his other Writings.

In the Year 1712, he wrote a Pamphlet intitled, *Reflections Critical and Satyrical on a Rhapsody, called an Essay on Criticism.*

In this Piece he gives a very abusive Character of Mr. Pope, and his Writings.

In the Year 1713, came out his famous Remarks on Mr. Addison's *Cato*; in which he would allow neither Plot, Manners, Sentiment or Diction. Some few of his Remarks were just, but for the most part they were Ill-judged, Malicious and Ridiculous.

In the Year 1714, our Author wrote a Poem on the Accession of King George I. to the *British Throne*. This Piece was in *Miltonic Verse*, or what is called so.

In the Year 1716, he was said to be concerned with Mr. Gildon the Critic in publishing his *True Character of Mr. Pope*, and his *Writings*. But we believe this a Mistake; for as *Two of a Trade can never agree*, these two Gentlemen had a most sovereign Contempt for each other.

In the Year 1717, he wrote Remarks upon Mr. Pope's Translation of *Homer*, with two Letters concerning the *Windsor Forest*, and *The Temple of Fame*.

The next Year, 1718, Mr. Dennis published his select Works in two Volumes, by Subscription.

In the Year 1721, he published, by Subscription, two Volumes of his Letters; and by one of the Letters in that Collection, to return Mr. Pope Thanks for his Subscribing for two of his Books, there seemed, at that Time, to have been a Truce made between him and the Author of *The Essay on Criticism*; but if the War was terminated for a Time in that Quarter, it soon after broke out with great Fury in another, and first shew'd itself in a Pamphlet, wrote against Sir Richard Steele, entitled,

Mr. Dennis's *Defence of Sir Fopling Flutter, A Comedy, written by Sir GEORGE ETHEREGE*. In which Defence is shewn, that Sir Fopling, that

merry Knight, was rightly composed by the Knight his Father, to answer the Ends of Comedy, and that he has been barbarously and scurrilously attacked by the Knight his Brother, in the 65th *Spectator*; by which it appears, that the latter Knight knows nothing of the Nature of Comedy.

He afterwards wrote another Pamphlet entitled,

The Characters and Conduct of Sir John Edgar, called by himself, sole Monarch of the Stage in Drury-lane, and his three Deputy-Governors.

Here the Reader is to observe, that Sir John Edgar was the Name set to a Paper called *The Theatre*, wrote by Sir Richard Steele, which Mr. Dennis was greatly offended at; tho' not quite so much as the Year following at his *Conscious Lovers*; but that Piece being wrote so directly contrary to every Rule of the Critics, he could not forbear writing some very dull Remarks upon it.

In the Year 1724, Mr. Dennis seemed to have turned his Thoughts upon Religion, and wrote a pious Answer to Dr. Mandeville's *Fable of the Bees*; and a Defence of the Charity-Schools. He likewise translated Dr. Burnet's *de Statu Mortuorum*.

In the Year 1726, came out Mr. Dennis's Answer to Mr.

Law's *absolute Unlawfulness of all Stage Entertainments*. He called it, *The Stage defended, from Scripture, Reason, Experience, and the Common Sense of Mankind, for two thousand Years, &c.* This Pamphlet was dedicated to the Right Honourable George Dodington, Esq; at that Time one of the Lords Commissioners of his Majesty's Treasury.

A Man, at first Sight, by this Title, would be apt to think, that *Scripture, Reason, Experience, and Common Sense*, were Enemies to the *Stage*. Our Author had no such Meaning, but as he has commonly made the *State* and the *Stage* depend upon one another, in this Piece he endeavours to demonstrate, that all who have written against the latter of late Years were *Jacobites* and *Nonjurors*; and concludes in these Words:

‘ But now let us consider,
‘ the Time that those People
‘ have chose to exert their
‘ pretended Zeal. It has been
‘ always when something has
‘ been about to be done, which
‘ it was thought might prove
‘ favourable to the *Pretender*.
‘ Mr. Collier published his
‘ *short View*, when France de-
‘ clared for the *Chevalier*, upon
‘ the Death of James II. And
‘ his *Dissuasive*, upon the great
‘ Devastation which that Hur-
‘ ricane wrought, that had
‘ amazed and astonished the
‘ Minds

‘ Minds of Men, and made them
 ‘ Obnoxious to Melancholy
 ‘ and desponding Thoughts.
 ‘ Mr. Law has taken the Op-
 ‘ portunity to attack the Stage
 ‘ upon the great Preparations
 ‘ which he heard were making
 ‘ abroad, and which the *Ja-*
 ‘ *cobites* flattered themselves
 ‘ were designed in their Fa-
 ‘ vour. As for Mr. Bedford’s
 ‘ *Serious Remonstrance*, tho’ I
 ‘ know Nothing of the Time
 ‘ of publishing it, yet I dare
 ‘ to lay Odds it was either
 ‘ upon the Duke d’Aumont’s
 ‘ being at *Somerset-house*, or
 ‘ upon the late Rebellion.’

In the Year 1727, the Truce
 that had for some Time sub-
 sisted between *Pope* and *Dennis*,
 seemed to be broke by the
 former in publishing His and
Swift’s *Miscellanies*, where, in
 a Piece called *The Art of*
Sinking in Poetry, our Author is
 compared to a *Porpoise*, which
 seldom appears in plain Light,
 but whenever it does, it is
 only a shapeless ugly Monster.
 In this Piece indeed Mr. *Dennis*’s
 Name was not set at full
 Length; but that Decency was
 not observed afterwards when
 the same Author published that
 terrible Poem called *The Dun-*
ciad. In this, the Poet having
 made the Goddess of *Dulness*
 lead her Children the *Dunces*
 to *Fleet-Ditch*, to dive and
 recreate themselves, thus de-
 scribes our Critic.

In naked Majesty great Dennis
stands,
And Milo like, surveys his
Arms and Hands,
Then sighing thus, “ And am
I now Threescore?”
“ Ah! Why, ye Gods! should
two and two make four?”
He said, and climb’d a stranded
Lighter’s Height,
Shot to the black Abyss, and
plung’d downright;
The Senior’s Judgment all the
Crowd admire,
Who but to sink the deeper, rise
the higher.

Whether Mr. *Dennis* was
 quite vanquished, and dispi-
 rited by his Antagonist, or
 broken by the Weight of In-
 firmities and Years, he never
 more essay’d to draw his Pen;
 but that, indeed, might be
 owing to an handsome Sum
 of Money, sent him from an
 unknown Hand, with an Assu-
 rance that the like should be
 repeated every Year, by the
 Help of which he was enabled
 to support himself without the
 ungrateful Task of Writing to
 please a tasteless and degene-
 rate Age; till within a few
 Months of his Death, when
 falling into great Infirmities
 both in his Person and Purse,
 he met with an unexpected
 Relief from the Religious So-
 ciety of Players at the little
 Theatre in the *Hay-market*,
 called

called by some the Rebel Company of Players; for they had deserted their Master in *Drury-lane*, and let up here in Opposition to him.

These Gentlemen, on the 18th of *December* 1733, acted *The Provoked Husband*, or *A Journey to London*, for his Benefit, which put about an hundred Pounds in his Pocket; very sufficient to maintain him the rest of his Life, which was not of quite three Weeks Duration, for he expired, at his Lodgings near *Charing Cross*, on Sunday the 6th of *January*, 1733-4 in the 77th Year of his Age. He wrote the following Dramatic Pieces.

I. RINALDO and ARMIDA; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*.

II. *Plot and no Plot*, or *Jacobite Credulity*; a Comedy, acted at the Theatre Royal in the Year 1695, with some Applause.

III. GIBRALTAR, or *The Spanish Adventure*; a Comedy, acted at the Theatre Royal in *Drury-lane*, without Success.

IV. *Liberty Asserted*, a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1704. This Play was acted with some Success.

I cannot forbear taking Notice here of the extravagant Opinion the Author was said to have himself of this Tragedy. He thought there were some Strokes in it so severe

upon the *French Nation*, that they were never to be forgiven, and that the King of *France* would never make Peace with *England*, unless the Author of *Liberty Asserted* was delivered up to him. Upon this Apprehension, when the Congress was held at *Utrecht*, for a Treaty of Peace, he waited upon the Duke of *Marlborough*, who had been formerly so generous a Patron to him, to beg his Grace would use his Interest with the Plenipotentiaries that no such Article might be stipulated, as his being given up. The Duke told him, he was sorry he could not serve him, for he had really no Interest with any of the Ministers at that Time; but said, he fancied his Case was not so desperate as he imagined, and indeed he had taken no Care to get himself exempted in the Articles of Peace, and he could not help thinking, that he had done the *French* almost as much Damage as Mr. *Dennis* himself.

Another Story told of him, to the same Purpose, is, that being invited down to a Gentleman's House on the Coast of *Suffex*, where he had been extremely well entertained for some Time, walking out one Day near the Beach of the Sea, he saw a Ship sailing, as he imagined, towards him; whereupon he took it into his Head, that he was betrayed, and

and therefore made the best of his Way directly to *London*, without taking leave of his Host, who had been so civil to him, and proclaimed him a Traytor to all his Friends, who he said had decoyed him down to his House, that he might give Notice of it to the *French*, who had fitted out a Vessel on Purpose to carry him off, if he had not discovered their Design.

If these Stories were Inventions, as it is most likely they were, yet they shew what an Opinion People had of his Suspicious Temper, and the prodigious Conceit he had of his own Importance, both which he carried to a ridiculous Extreme.

This Tragedy of *Liberty Asserted*, was revived last Winter, but I believe with no great Success, and the very Letter put into the News Papers to puff for it, says, the Author seems to have taken Pains to load his Language with a Roughness that disdains all Measure.

V. *IPHIGENIA*; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*, with no Success.

VI. *APPIUS* and *VIRGINIA*; a Tragedy acted at the Theatre Royal in *Drury-lane*, in the Year 1709, without Success.

For this Play Mr. Dennis invented a new Kind of Thun-

der, which the Actors approved of, tho' the Play was damned, and continued to use it, as they do to this Day. But Mr. *Dennis*, being a few Nights after the ill Fate of his own Play in the Pit at the Tragedy of *Macbeth*, and hearing it *Thunder*, could not help crying out aloud, *That's my Thunder, by G——! How these Rascals use me! They will not let my Play run, but steal my Thunder.*

VII. *The Comical Gallant*, with the Humours of Sir John Falstaff, acted with no Success in the Year 1710.

VIII. *CORIOLANUS*, *The Invader of his Country*; a Tragedy, acted at the Theatre Royal in *Drury-Lane* in the Year 1720, with no Success, which made him write a very angry Dedication, addressed to the Duke of *Newcastle*, the Lord Chamberlain of the Household, wherein he makes heavy complaints against the Managers of the Theatre. One of them I think gives one a good Idea of the Author's Humour. He tells the Duke, that the Players had fixt his Benefit Night on a *Friday*; 'Now, my Lord, said he, 'Friday is not only the worst 'Night in the Week, but this 'was the worst *Friday* in the 'whole Year, &c.

Mr. THOMAS DILKE.

This Gentleman was some Time a Student of Oriel-College in Oxford, and afterwards went into the Army. He wrote three Plays, viz.

I. *The Lover's Luck*; a Comedy, acted at the Theatre in Little Lincoln's-Inn-Fields, 1696. Dedicated to the Right Honourable the Lord Raby.

II. *The City Lady, or Folly Proclaimed*; a Comedy, acted at the Theatre in Drury-Lane, 1697.

III. *The Pretenders, or The Town Unmask'd*; a Comedy acted at the Theatre in Lincoln's-Inn-Fields. The first Play had good Success, the two others were damned.

Mr. ROBERT DODESLEY.

At this Time a Bookseller of great Credit, and justly esteemed for his good Sense and Integrity. He has been the Author of four Dramatic Pieces.

I. *The Toy-Shop*; a Dramatic Satire, acted in the Year 1735, with very good Success, at the Theatre Royal in Covent-Garden.

II. *The King and the Miller of MANSFIELD*; a Farce, acted at the Theatre Royal in Drury-Lane, in the Year 1736, with great Applause.

III. *Sir JOHN COCKLE at Court*, being a Second Part of the *Miller of Mansfield*; a Farce, acted at the Theatre Royal in Drury-lane, in the Year 1737.

IV. *The Blind Beggar of BEDNAL-GREEN*; a Ballad Farce; acted, with no Success, at the Theatre Royal in Drury-lane, in the Year 1739.

Mr. THOMAS DOGGET.

An Actor on the Stage, and, for low Comedy, one of the best that ever appeared there. He was also a Patentee, and Manager of the Theatre with Wilks, Booth, and Cibber.

The latter of whom gives Dogget the following Character. 'He was the most an Original, and the strictest Observer of Nature of all his Cotemporaries. He borrowed from none of them: His Manner was his own; he was a Pattern to others, whose greatest Merit was, that they had sometimes tolerably imitated him. In dressing a Character to the greatest Exactness, he was remarkably skilful; the least Article of whatever Habit he wore, seemed in some Measure to speak and mark the different Humour he presented; a necessary Care in a Comedian, in which many have been too remiss or ignorant.'

What

What Mr. Cibber says on this Subject puts me in Mind of a Story I have heard of old *Hall* the Player, who was remarkable for making Blunders: Being to act the Part of *Kent* one Night in the Tragedy of *King Lear*, he was very careful, as he thought, not to offend in the Particular of Dress; but when he came down ready to make his Appearance, some of the other Actors told him they thought he was not dressed at all proper for the Character. Now, said he, I think I am. Why, replied one of them, does this formal Dress become a Nobleman? You look more like a Doctor of Physic than a great *English* Earl. You have hit it, Mr. *What-d'ye call 'em*, said he, *Kent* was a Physician, and nobody before me ever observed it, or knew how to dress the Character as it should be. For does not *Kent* say to the King, when he puts himself in a Passion and threatens him, *Ay Lear, do, kill thy Physician?* This Man was undoubtedly a great Critic.

But to return to Mr. *Dogget*. His Brother Comedian before mentioned observes, 'that he 'could be extremely ridiculous without stepping into 'the least Impropriety, to 'make him so. His greatest 'Success was in Characters of 'lower Life, which he im-

'proved, from the Delight he 'took, in his Observations of 'that Kind in the real World. 'In Songs and particular 'Dances too of Humour, he 'had no Competitor. *Con-* 'greve was a great Admirer 'of him, and found his Ac- 'count in the Characters he 'expressly wrote for him. In 'those of *Fondlewife* in his 'Old *Bachelor*; and *Ben*, in 'Love for Love, no Author 'and Actor could be more 'obliged to their mutual mas- 'terly Performances. He was 'very acceptable to several 'Persons of high Rank and 'Taste; tho' he seldom cared 'to be the Comedian, but 'among his more intimate 'Acquaintance.'

Mr. *Dogget* was rich, and quitted the Stage some Years before he died. He was so strictly attached to the Interest of the House of *Hanover*, that he never let any Occasion slip to express his Sentiments thereon: And the Year after his late Majesty, King *George I.* came to the Throne, on the Day of his Accession, viz. *August* first, he gave a Coat and Silver-Badge to be rowed for by six Watermen, in Honour of the Day; and at his Death left a Sum of Money, the Interest of which was to pay for the same Annually for ever. He wrote one Play, called

The

The Country Wake, a Comedy, acted with great Applause. And out of this Play were made two Farces.

I. HOB, or *The Country Wake*. And

II. HOB'S *Wedding*.

The first has been acted often with great Success, and likewise several Songs have been added to it, in imitation of *The Beggar's Opera*, since which it is acted under the Title of FLORA.

Mr. DORMAN,

A Gentleman who lives at *Hampstead*, the Author of one Piece called

Sir Roger de Coverley. A Comedy; acted at the Theatre Royal in *Drury-lane*, in the Year 1746, with no Success.

Mr. JOHN DOVER,

A Gentleman of *Grays-Inn*, who lived in the Reign of King *Charles II.* and wrote one Dramatic Piece, called

The Roman Generals, or *The Distressed Ladies*; a Play in Rhyme, never acted, as Mr. *Langbain* says, but printed in the Year 1697, and dedicated to the Right Honourable the Lord *Brook*.

Dr. JAMES DRAKE,

This Gentleman was a Member of the College of

Physicians. He wrote one Play, called

The Sham Lawyer, or *The Lucky Extravagant*; a Comedy, acted at the Theatre Royal in the Year 1697.

Mr. THOMAS DRURY,

An Attorney at Law, who altered one Dramatic Piece, and wrote another.

I. *The Devil of a Duke*, a Ballad Farce, acted at the Theatre in *Drury-lane*, in the Year 1733. It is an Alteration of a Comedy called

Duke and no Duke.

II. *The Rival Milliners*; a Comedy, acted at the little Theatre in the *Haymarket*, in the Year 1735, with some Applause.

JOHN



JOHN DRYDEN, Esq;

Poet Laureat to King Charles II. and King James II. Mr. Dryden was descended from a very ancient Family in Northamptonshire, and was the Son of Erasmus Dryden, of Tichmarch in the said County, Esq; He had his first Education, as a King's Scholar in Westminster-School, under the learned Dr. Busby, and in the Year 1650, he was Elected from thence to Trinity College, in the University of Cambridge. The great Improvement he made in his Studies there, his Works sufficiently declare. He was the greatest Refiner of the English Language, and the most harmonious Poet that ever wrote in it.

Mr. Congreve, in the Dedication of his Dramatical Works to the Duke of Newcastle, gives

the following Character of his personal Qualities.

‘ Mr. Dryden had personal Qualities to challenge both Love and Esteem from all who were truly acquainted with him : He was of a Nature exceedingly humane and compassionate, easily forgiving Injuries, and capable of a prompt and sincere Reconciliation with those who had offended him. Such a Temperament is the only solid Foundation of all moral Virtues and sociable Endowments. His Friendship, where he professed it, went much beyond his Professions ; tho’ his Hereditary Income was little more than a bare Competency.

‘ As his Reading had been very extensive, so was he very happy in a Memory tenacious of every Thing that he read. He was not more possessed of Knowledge than he was communicative of it : But then his Communication of it was by no means Pedantic, or imposed upon the Conversation ; but just such, and went so far, as by the natural Turns of the Discourse, in which he was engaged, it was necessarily promoted or required.

‘ He was extreme ready and gentle in his Correction of the Errors of any Writer, who thought fit to consult him ; and full as ready and patient

' patient to admit of the Re-
 ' prehension of others, in Re-
 ' spect of his own Oversights
 ' or Mistakes. He was of
 ' very easy, I may say of
 ' very pleasing Access, but
 ' somewhat slow, and as
 ' it were diffident in his Ad-
 ' vances to others. He had
 ' something in his Nature that
 ' abhor'd Intrusion into any
 ' Society whatsoever. Indeed
 ' it is to be regretted that he
 ' was rather blameable in the
 ' other Extreme ; for by that
 ' Means, he was personally less
 ' known ; and consequently
 ' his Character might become
 ' liable both to Misapprehen-
 ' sion and Misrepresentation.

' To the best of my Know-
 ' ledge and Observation, he
 ' was, of all Men that ever I
 ' knew, one of the most mo-
 ' dest, and the most easily to
 ' be discountenanced in his
 ' Approaches, either to his
 ' Superiors, or his Equals.

' This is the Personal Cha-
 ' racter of Mr. *Dryden*. The
 ' same Gentleman goes on.

' As to Mr. *Dryden*'s Writings,
 ' I shall not take upon me to
 ' speak of them ; for to say
 ' little of them, would not be
 ' to do them right, and to say
 ' all that I ought to say, would
 ' be to be very voluminous. But
 ' I may venture to say in ge-
 ' neral Terms, that no Man
 ' had written in our Language
 ' so much and so various Mat-
 ' ter, and in so various Man-

' ners, so well. Another thing
 ' I may say was very peculiar
 ' to him ; which is, that his
 ' Parts did not decline with his
 ' Years ; but that he was an
 ' improving Writer to his last,
 ' even to near seventy Years
 ' of Age, improving even in
 ' Fire and Imagination, as well
 ' as in Judgment ; witness his
 ' Ode on St. *Cecilia*'s Day,
 ' and his Fables, his last Per-
 ' formances.

' He was equally excellent
 ' in Verse and in Prose : His
 ' Prose had all the Clearness
 ' imaginable, together with all
 ' the Nobleness of Expression,
 ' all the Graces and Orna-
 ' ments proper and peculiar to
 ' it, without deviating into the
 ' Language or Diction of
 ' Poetry. I make this Obser-
 ' vation only to distinguish his
 ' Style from that of many
 ' Poetical Writers, who mean-
 ' ing to write harmoniously in
 ' Prose, do in Truth often
 ' write meer blank Verse.

' His Versification and his
 ' Numbers he could learn of
 ' no body : For he first pos-
 ' sessed those Talents in Per-
 ' fection in our Tongue : And
 ' they who have best succeeded
 ' in them since his Time, have
 ' been indebted to his Ex-
 ' ample ; and the more they
 ' have been able to imitate
 ' him, the better have they
 ' succeeded.

' As his Style in Prose is
 ' always specifically different
 ' from

' from his Style in Poetry;
 ' so on the other hand in his
 ' Poems, his Diction is, where-
 ' ever his Subject requires it,
 ' so Sublime, and so truly
 ' Poetical, that its Essence,
 ' like that of pure Gold, can-
 ' not be destroyed. Take his
 ' Verses and divest them of
 ' their Rhimes, disjoint them
 ' in their Numbers, transpose
 ' their Expressions, make what
 ' Arrangement and Disposition
 ' you please of his Words,
 ' yet shall there eternally be
 ' Poetry, and something which
 ' will be found incapable of
 ' being resolved into absolute
 ' Prose; an incontestable Cha-
 ' racteristic of a truly Poetical
 ' Genius.

' I will say but one Word
 ' more in General of his Wri-
 ' tings; which is, that what
 ' he has done in any one Spe-
 ' cies, or distinct Kind, would
 ' have been sufficient to have
 ' acquired him a great Name.
 ' If he had written Nothing
 ' but his Prefaces, or nothing
 ' but his Songs, or his Pro-
 ' logues, each of them would
 ' have intitled him to the Pre-
 ' ference and Distinction of ex-
 ' celling in this Kind.'

After Mr. Congreve, let us
 see what Mr. Addison says of
 him; and after having such
 Mens Testimonies of his Merit,
 I believe there need to be but
 little regard paid to such Wri-
 ters as *Luke Milbourn, Lang-*

bain, and some others, who
 thro' Envy, or Party-Prejudice,
 have endeavoured to lessen his
 Reputation. One Line of Mr.
Dryden's, viz.

*For Priests of all Religions
 are the same,*

drew an infinite Number of
 Churchmen upon his Back;
 but they were such only as de-
 served Censure.

The Lines of Mr. Addison,
 in his Account of the *English*
 Poets, wrote in the Year 1695,
 concerning Mr. Dryden, are as
 follow:

*But see where artful Dryden
 next appears,*

*Grown old in Rhime, but charm-
 ing ev'n in Years.*

*Great Dryden next! whose
 Tuneful Muse affords*

*The sweetest Numbers, and the
 fittest Words.*

*Whether in Comic Sounds or
 Tragic Airs*

*She forms her Voice, she moves
 our Smiles or Tears.*

*If Satire, or Heroic Strains,
 she writes,*

*Her Hero Pleases, and her Sa-
 tire Bites.*

*From her no harsh unartful
 Numbers fall;*

*She wears all Dresses, and she
 charms in all.*

Mr. Dryden, in the Space
 of 25 Years (besides his nu-
 merous

merous Poetical Writings) produced 27 Plays, of which we shall give an Account.

He died in *London*, in the Year 1700, in the 67th Year of his Age, and was buried, with great Funeral Pomp, in *Westminster Abbey*, at the Expence of the Lord *Jefferies*. Above twenty Years after, his Grace *John Sheffield Duke of Buckinghamshire* erected a Monument to his Memory, with his Busto on it, near those of *Cowley*, *Chaucer*, &c. in the Abbey aforesaid, on which he ordered no other Inscription than

J. DRYDEN.

Mr. Dart, in his Poem called *Westminster Abbey*, takes Notice of this, and having mentioned something of *Mr. Dryden's* Character, says:

*This Sheffield knew, nor trifled with his Fame;
But only bade the Busto bear his Name.*

Mr. Dryden's Dramatic Pieces are,

I. *The Wild Gallant*; a Comedy, acted at the Theatre Royal, in the Year 1669.

This was our Author's first Play, and met with such bad Success as was enough to have discouraged any other Person from making another Attempt in the same Way.

II. *The Indian Emperôr*, or *The Conquest of Mexico* by the Spaniards, being the Sequel of the *Indian Queen*; a Tragi-Comedy, acted at the Theatre Royal, in the Year 1670, with great Success, and is still acted with the same.

III. *An Evening's Love*, or *The Mock Astrologer*; a Comedy, acted at the Theatre Royal, in the Year 1671, and dedicated to the Duke of *Newcastle*.

IV. *Marriage A-la-mode*; a Comedy, acted at the Theatre Royal, in the Year 1673. Dedicated to the Earl of *Rochester*.

V. *Amboyna*; a Tragedy, acted at the Theatre Royal, in the Year 1673. The Plot of this Play is founded on the History of the Cruelty of the *Dutch* to our Countrymen at *Amboyna* in the *East-Indies* in the Year 1618.

VI. *The Mistaken Husband*; a Comedy, acted at the Theatre Royal, in the Year 1675.

VII. *AURENG-ZEBE*, or *The Great Mogul*; a Tragedy, acted at the Theatre Royal, 1676.

VIII. *The Tempest*; or *The Incharnted Island*; a Comedy; acted at his Royal Highness the Duke of *York's* Theatre, in the Year 1676. This is altered from *Shakespear* by *Mr. Dryden* and *Sir William Davenant*.

IX. *Feign'd Innocence*, or Sir MARTIN MAR-ALL; a Comedy, acted at the Duke of York's Theatre, in the Year 1678.

X. *The Assignment*, or *Love in a Nunnery*; a Comedy, acted at the Theatre Royal, in the Year 1678. This Play is dedicated to Sir Charles Sidley. It had no great Success.

XI. *The State of Innocence*, or *The Fall of Man*; an Opera, not acted, but printed in the Year 1678.

XII. *The Conquest of Granada by the Spaniards*, in two Parts; a Tragi-Comedy, acted at the Theatre Royal in the Year 1678.

XIII. *All for Love*, or *The World well Lost*; a Tragedy, acted at the Theatre Royal, with great Applause, in the Year 1678. This and the five preceding Plays were all wrote in one Year.

XIV. *Tyrannic Love*, or *The Royal Martyr*; a Tragedy, acted at the Theatre Royal, in the Year 1679. It is dedicated to James Duke of Monmouth.

XV. *TROILUS and CRESSIDA*, or *Truth found too late*; a Tragedy, acted at the Duke's Theatre, in the Year 1679.

XVI. *OEDIPUS King of THEBES*; a Tragedy, acted at the Duke of York's Theatre, in the Year 1679. Mr. Dryden and Mr. Lee wrote this Play jointly.

XVII. *Secret Love*, or *The Maiden Queen*; a Tragi-Comedy, acted at the Theatre Royal in the Year 1679.

XVIII. *The Rival Ladies*; a Tragi-Comedy, acted at the Theatre Royal in the Year 1679. Mr. Dryden brought five Plays upon the Stage this Year, as he had six the Year before.

XIX. *The Kind Keeper*, or Mr. LIMBERHAM; a Comedy, acted at the Duke's Theatre, in the Year 1680.

XX. *The Spanish Fryar*, or *The Double Discovery*; a Tragi-Comedy, acted at the Theatre Royal in the Year 1681, with great Applause.

XXI. *The Duke of GUISE*; a Tragedy, acted at the Theatre Royal, in the Year 1683.

XXII. *ALBION and ALBANUS*; an Opera, performed at the Theatre in Dorset-Garden in the Year 1685.

XXIII. *DON SEBASTIAN King of PORTUGAL*; a Tragedy, acted at the Theatre Royal, in the Year 1690, with great Applause.

XXIV. *King ARTHUR*, or *The British Worthy*; a Tragedy, acted at the Theatre in Dorset-Garden, in the Year 1691. Dedicated to the Marquess of Halifax.

XXV. *AMPHITRYON*, or *The Two Socia's*; a Comedy, acted at the Theatre Royal in the Year 1691, with great Applause;

plause; it is partly borrow'd from *Plautus*.

XXVI. *CLEOMENES, The Spartan Hero*; a Tragedy, acted at the Theatre Royal in the Year 1692, with Applause.

XXVII. *Love Triumphant, or Nature will Prevail*; a Tragi-Comedy, acted at the Theatre Royal in the Year 1694. Dedicated to the Earl of *Salisbury*.

This Play, Mr. *Dryden* says in the Preface, was the last he intended for the Theatre. All his Dramatic Works are printed in six Volumes, in 12mo, for Messrs. *Tonson* and *Draper*.

Mr. JOHN DRYDEN Junior.

The Son of the great Mr. *Dryden*. He went when young to *Rome*; where he was entertained by the Pope, as one of the Grooms of the Bed-chamber. He wrote one Play, called

The Husband his own Cuckold; a Comedy, acted at the Theatre Royal in *Lincoln's-Inn-Fields*, in the Year 1696. Dedicated to Sir *Robert Howard*.

Mr. THOMAS DUFFET.

This Author was a Milliner in the *New-Exchange*; but his Genius leading him to Poetry, particularly low Co-

medy, he wrote four Dramatic Pieces.

I. *The Spanish Rogue*; a Comedy, acted at the Theatre Royal, in the Year 1674. Dedicated to Madam *Eleanor Gwyn*.

II. *The Mock Tempest, or The Incharnted Castle*; a Farce, acted at the Theatre Royal in the Year 1676. A Burlesque Piece of Ribaldry, designed to ridicule *Dryden's Tempest*.

III. *Beauty's Triumph*; a Masque, presented by the Scholars of Mr. *Banister* and Mr. *Hart* at the Boarding-School at *Chelsea*.

IV. *Psyche Debauched*; a Comedy or Mock Opera, acted at the Theatre Royal, in the Year 1678.

Mr. DUNCOMB.

This Gentleman wrote, or rather translated from the *French* of *Racine*, one Play, called

ATHALIAH, a sacred Tragedy, in the Year 1733.

Mr. THOMAS DUFFEY.

This Author was born in the County of *Devon*, and was first bred to the Law: He wrote a great Number of Plays with various Success. But composing Songs seem'd to be his chief Talent, which he would do to the most difficult Tunes; for his Words were not, as other

other Poets were, set to Music, but he made Words to the Music. Poor *Durfey* died before his Time, for had he lived till the Ballad-Operas came in Vogue, what a Figure must he have made? He was likewise much admired for singing his own Songs, and received many Favours from Persons of great Quality on that Account. The late Duke of *Albemarle*, Son of General *Monk*, had him frequently at his Table to divert his Company in that Way, of which he was not a little vain, as we may gather from Part of a Song made upon him at that Time,

— *He prates like a Parrot,
He sups with the Duke,
And he lies in a Garret.*

Nay, even crown'd Heads have condescended to admit him to their Presence, and seemed not a little diverted by him. It is no wonder to hear this of so merry a Monarch as *Charles* the Second, but even King *William*, who was of so reserved a Temper, and so little fond of Music or any Amusements of that Kind, would needs have *Durfey* one Night to sing to him; and a Gentleman, who was commanded to accompany his Voice with his Instrument, told me very lately, that the King laughed very heartily, and ordered him a Present, but not quite so much

as Queen *Anne* afterwards gave him for singing a Song to her, wrote on purpose to ridicule that worthy and respectable Lady the late Princess *Sophia*, Electress Dowager of *Hannover*; which began

*The Crown is too weighty
For Shoulders of Eighty.*

and for which her Majesty ordered him fifty Guineas.

Mr. *Durfey* was buried in the Parish of *St. James's Westminster* against the Wall, in the South-west Angle of which Church, on the Outside, is erected a Stone to this Memory with this Inscription TOM DURFEY died Feb. 26, 1723. His Dramatic Pieces are,

I. *The Siege of MEMPHIS*, or *The Ambitious Queen*; a Tragedy, acted at the Theatre Royal, with no Success, in the Year 1676.

II. *Madam FICKLE*, or *The Witty False one*; a Comedy, acted at the Duke of *York's* Theatre in the Year 1677. Dedicated to the Duke of *Ormond*.

III. *Trick for Trick*, or *The Debauched Hypocrite*; a Comedy, acted at the Theatre Royal in the Year 1678.

IV. *The Fool turn'd Critic*; a Comedy, acted at the Theatre Royal, in the Year 1678.

V. *The Fond Husband*, or *The Plotting Sisters*; a Comedy, acted at the Duke of *York's*

York's Theatre, in the Year 1678.

VI. *Squire OLD-SAP*, or *The Night Adventurers*; a Comedy, acted at the Duke's Theatre, in the Year 1679.

VII. *The Virtuous Wife*, or *Good Luck at Last*; a Comedy, acted at the Duke's Theatre, 1680.

VIII. *Sir BARNABY WHIG*, or *No Wit like a Woman's*; a Comedy, acted at the Theatre Royal, 1681; Dedicated to George Earl of Berkeley.

IX. *The Royalist*; a Comedy, acted at the Duke of York's Theatre, 1682.

X. *The Injured Princess*, or *The Fatal Wager*, a Tragi-Comedy, acted at the Theatre Royal, 1682. This is taken from *Shakespear's Cymbeline*.

XI. *A Common-Wealth of Women*; a Tragi-Comedy, acted at the Theatre Royal, 1686. Dedicated to the Duke of Albe-marle. This is an Alteration of *Fletcher's Sea-Voyage*.

XII. *The Banditti*, or *A Lady's Distress*; a Comedy, acted at the Theatre Royal, 1686.

XIII. *A Fool's Preferment*, or *The three Dukes of Dunstable*; acted at the Theatre in Dorset-Garden, 1688. Dedicated to Charles Lord Morpeth.

XIV. *Bussy D'AMBOIS*, or *The Husband's Revenge*, a Tragedy, acted at the Theatre

Royal, 1691. Dedicated to Edward Earl of Carlisle.

XV. *Love for Money*, or *The Boarding-School*; a Comedy, acted at the Theatre Royal, 1691. Dedicated to Charles Lord Viscount Land-down.

XVI. *The Richmond Heiress*, or *A Woman once in the Right*; a Comedy acted at the Theatre Royal, 1693.

XVII. *The Marriage Hater Match'd*; a Comedy; acted at the Theatre Royal, 1693. Dedicated to the Duke of Ormond.

XVIII. *The Comical History of DON QUIXOT*, a Comedy, Part I. acted at the Theatre in Dorset-Garden, 1694, Dedicated to the Duchess of Ormond.

XIX. *The Comical History of DON QUIXOT*, Part II. acted at the Theatre in Dorset-Garden, 1694, Dedicated to the Earl of Dorset and Middlesex.

XX. *DON QUIXOT*, Part III. *with the Marriage of Mary the Buxom*, acted in the Year 1696, Dedicated to Charles Montagu Esq; one of the Lords of the Treasury.

XXI. *The Intrigues of Versailles*, or *A Jilt in all Humours*; a Comedy acted at the Theatre in Lincoln's-Inn-Fields, 1697.

XXII. *CYNTHIA and EN-DIMION*, or *The Loves of the Deities*; a Dramatic Opera, acted

acted at the Theatre Royal, 1697. Dedicated to the Earl of Romney.

XXIII. *The BATH, or The Western Lass*, a Comedy, acted at the Theatre Royal, 1697.

XXIV. *The Campaigners, or Pleasant Adventures at BRUSSELS*; with a familiar Preface upon a late Reformer of the Stage; ending with a Satirical Fable of the Dog and the Otter; printed in the Year 1698, and dedicated to Lord Wharton.

XXV. *MASSIANELLO, or A Fisherman a Prince*, a Comedy, in two Parts; acted at the Theatre in Lincoln's-Inn-Fields, in the Year 1700; dedicated to Lord Leigh.

XXVI. *The Modern Prophets, or New Wit for a Husband*; a Comedy, acted at the Theatre Royal in Drury-lane, in the Year 1709. Dedicated to Sir William Scaven. A wretched Piece, designed as a Satire against a wretched Set of Enthusiasts called the French Prophets.

XXVII. *The Old Mode and the New, or Country Mifs with her Furbeloe*, a Comedy.

XXVIII. *Wonders in the Sun, or The Kingdom of Birds*; a Comic Opera, performed at the Queen's Theatre in the Hay-market in the Year 1710, with no Success; but had several Ballads in it that took very much with the common People.

E.

The Reverend
Mr. LAURENCE ECHARD.

THIS Gentleman gave the Public a Translation of the Comedies of Terence, and three of those of Plautus, viz.

I. *Amphitryon*.

II. *Epidicus*.

III. *Rudens*. With critical Remarks to each Play; and a Parallel between Terence and Plautus.

Mr. EDWARD ECCLESTON.

A Gentleman who wrote one Dramatic Piece, called

NOAH'S Flood, or *The Destruction of the World*; an Opera printed in the Year 1679. Dedicated to the Duchess of Monmouth. It afterwards appeared under two other different Titles. viz. *The Cataplasm, or General Deluge of the World. The Deluge, or the Destruction of the World*.

Mr. RICHARD ESTCOURT.

This Author was born in Gloucestershire, and served his Apprenticeship to an Apothecary in Hatton-Garden in London; but afterwards, when he set up for himself, not finding his Trade answer so well as he expected, he went over to Ireland, and entered himself in

the Company of Players belonging to the Theatre in *Dublin*. He came afterwards into *England*, and was received into *Drury-lane* Theatre.

His first Part acted there was that of the *Spanish Friar*, in which he gained very great Applause from the greatest but most injudicious Part of the Town; for being one of the greatest Mimics that ever was, he had remembered every Look and Motion of *Tony Leigh*, who acted this Part to great Perfection, and put the Spectators very much in Mind of him; yet it was visible through the Whole, Mr. *Cibber* says, that, ' notwithstanding ' his Exactness in the Outlines, ' the true Spirit that was to ' fill up the Figure, was not ' the same, but unskilfully ' dawb'd on, like a Child's ' Painting on the Face of a ' Metzo-tinto. It was too ' plain to the Judicious, that ' the Conception was not his ' own, but imprinted on his ' Memory by another, of whom ' he only presented a dead ' Likeness. But these Defects ' were not so obvious to common Spectators; no wonder ' therefore, if by his being so ' much sought after in private ' Companies, he met with a ' Sort of Indulgence for what ' he sometimes did on the ' Stage.'

Mr. *Estcourt* was so much courted for his Mimicry, that

Persons of the greatest Quality frequently invited him to their Entertainments, and made him handsome Presents for his Company: But as an Actor on the Stage, he was guilty of an unpardonable Fault, which was, the Vanity of imagining he could help the Author, and therefore often adding to his Part, Things out of his own Head.

Sir *Richard Steele*, in the *Spectator* N^o. 468, gives him the Character of an excellent Companion, and of one who was perfectly Master of well-turn'd Complements, as well as smart Repartees.

He died in the Year 1713, and was buried in *St. Paul's, Covent-Garden*.

He wrote two Dramatic Pieces.

I. *The Fair Example*, or *The Modish Citizen*; a Comedy, acted at the Theatre Royal in the Year 1706, and dedicated to *Christopher Rich* Esq; the Master of the Theatre, and Father to the present Mr. *John Rich*.

II. *PRUNELLA*, an Interlude, designed as a Ridicule of the *Italian Opera's*, then much in Vogue. It was introduced into the *Duke of Buckingham's Rehearsal*, in which Play he acted the Part of *Bays* for his own Benefit, to a most prodigiously crouded Audience.

Mr. *Giles Jacob* tells us, that in that Part which was to Burlesque *Arfinoe*, *Satinesco* the Mercer's

Mercer's Man, sings this Air, alluding to a fine one, sung by Mrs. Tofts in that Opera.

*O Maid that art so fine,
To thee I still incline;
A prettier Lass was never seen
'Twixt DOVER and the RHINE.
Such Dazzling fills my Sight,
Like Flambeaus in the Night;
That Bonfires on a Holy-day,
Were never half so bright.*

This happens to be another or two of Mr. Jacob's Mistakes; for in the first Place, the Air alluded to was not in *Arfinoe*, but *Camilla*, nor was it sung by Mrs. Tofts, who performed the Part of *Camilla*, but by *Margueritta*, in Men's Cloaths, who performed the Part of *Preneſto*. The same Part was afterwards performed by *Nicolini*, who sung it all in *Italian*. And now there was something very ridiculous in the *Italian* Operas, notwithstanding the Music was good, and the Voices exquisitely fine; for certainly none, not even *Farinello's*, ever went beyond Mrs. Toft's, and *Nicolini* was admired both for his Voice and Action; but what made them so ridiculous was the strange Mixture of Languages. Mrs. Tofts, who sung in *English*, was addressed to by *Nicolini* in *Italian*. *Valentini*, another Eunuch, paid his Court in *Italian* to the Baroness, who performed the Part of *Lavinia*, and she answered him in

a Kind of *Dutch-English*. No two Lovers seemed to understand one another, but honest *Dick Leveridge* in the Part of *Linco*, and my Dame *Lindsey* in that of *Tullia*.

Sir GEORGE ETHEREGE.

This Gentleman first apply'd himself to the Law, in the Reign of King *Charles II*. But he soon quitted that crabbed Study for the more agreeable Amusement of Poetry; and he gained great Applause by his Productions in that Science. He was married very young to a Lady of considerable Fortune, and being in Favour with King *James II*. was Knighted by him, and sent Envoy to *Hambourg*. Upon the Abdicat^{ion} of that Prince, he followed his Fortunes, and died in *France*. He had wrote three Dramatic Pieces:

I. *The Comical Revenge*, or *Love in a Tub*; acted with Applause at the Duke of *York's* Theatre, in the Year 1669; dedicated to Lord *Buckhurst*.

II. *She would if she could*; a Comedy, acted, with great Success, at the Duke's Theatre, in the Year 1671.

III. *The Man of Mode*, or *Sir FOPLING FLUTTER*; a Comedy, acted at the Duke's Theatre, with very great Applause, in the Year 1676, and dedicated to her Royal Highness the Duchefs of *York*.

F.

Mr. THOMAS FABIAN.

This Man was one of the Footmen to his present Majesty, when Prince of Wales, and wrote the following Piece :

Trick for Trick ; a Farce, acted one Night at the Theatre in Drury-lane, without Success.

Sir FRANCIS FANE,
Knight of the Bath.

This Gentleman, who was Grandson to the Earl of Westmoreland, in the Reign of King Charles II. lived, for the most Part, at Fulbeck in Lincolnshire, and was the Author of two Plays.

I. *Love in the Dark*, or *The Man of Business* ; a Comedy, acted at the Theatre Royal, in the Year 1675. Dedicated to the Earl of Rochester.

II. *The Sacrifice* ; a Tragedy, printed in the Year 1686, and dedicated to the Earl of Dorset.

Mr. GEORGE FARQUHAR.

A Gentleman born in the Kingdom of Ireland, and educated at Trinity-College in Dublin. But went afterwards into the Army, and was a Lieutenant of Foot, when he

wrote his Dramatic Pieces, which are as follow :

I. *Love and a Bottle* ; a Comedy, acted at the Theatre Royal, in the Year 1698. Dedicated to the Marquess of Caermarthen.

II. *The Constant Couple*, or *A Trip to the Jubilee* ; a Comedy, acted at the Theatre Royal in the Year 1700, with great Success : Dedicated to Sir Roger Mostyn, Bart.

III. Sir HARRY WILDAIR, *being the Sequel to the Trip to the Jubilee* ; a Comedy, acted at the Theatre Royal in Drury-lane, in the Year 1701, with good Success. Dedicated to the Earl of Albemarle.

IV. *The Inconstant*, or *The Way to win him* ; a Comedy, acted at the Theatre Royal, in the Year 1703. with good Success, and dedicated to Richard Tighe, Esq;

V. *The Twin Rivals* ; a Comedy, acted at the Theatre Royal, in the Year 1705. Dedicated to Henry Brett, Esq;

VI. *The Recruiting Officer*, a Comedy, acted at the Theatre Royal, in the Year 1707, with very great Success, and dedicated to all Friends round the Wrekin.

VII. *The Beau's Statagem* ; a Comedy, acted at the Theatre Royal in the Year 1710. This Author was on his Death-bed when this Play was first brought on the Stage: He died during

during the Run of it; and was interr'd in *St. Martin's in the Fields*.

VIII. *The Stage Coach*, a Farce, he likewise wrote a great Part of; the rest was wrote by Mr. *Peter Motteux*.

The Right Honourable HENRY,
Lord Viscount FAULKLAND.

This Nobleman was much distinguished by his extraordinary Parts and Heroic Spirit. He was elected very young a Member of the House of Commons, his Admission into which, was opposed by some of the Older Members, who said, *he had not yet sown his wild Oats*; upon which my Lord replied, *It would be the best Way then to sow them in the House, where there were so many Geese to pick 'em up*. This Repartee gives us some Idea both of his Wit and his Spirit. He was by the King appointed Lord Lieutenant of *Oxfordshire*; and is celebrated by the Muse of Mr. *Cowley*.

His Lordship wrote one Play, called

The Marriage Night; a Tragedy, printed in the Year 1664: But it is uncertain whether it was ever acted.

ELIJAH FENTON, Esq;

A Gentleman of Worth, Learning and Genius, who wrote one Play called,

MARIAMNE; a Tragedy, acted, with great Applause, at the Theatre Royal in *Lincolns-Inn-Fields*, in the Year 1723.

And very happy it was for that House that this Play was brought thither, it giving a new Turn to its Affairs; for till *Mariamne* was performed there, the Stage at *Lincolns-Inn-Fields* had been so neglected, and the Actors in so little Esteem, that, except upon some extraordinary Occasions, they hardly received half Money enough to defray their Expences, nay, oftentimes acted to Audiences of five or six Pounds. But Mr. *Fenton* having been not very well used by the Managers of the other House, who, tho' they had made him Promises to the Contrary, put off acting his Play for three or four Years together, he was advised by his Friends to carry it to the Theatre in *Lincolns-Inn Fields*, and they told him they would support his Interest there; which they did accordingly, and so much to the Purpose, that what with their Assistance and the Merit of the Piece, there were full Houses for a great Number of Nights together, which seemed to shew the Town the Way to that Theatre, to which they were so averse before, that a Gentleman who had a Benefit there about that Time supported by a great Interest told me, that most of the People of Quality

who were spoke to on that Occasion, declared, that they would more freely give their Money without taking Tickets and having the Pain of going thither, if it was not to oblige those who had taken upon them to engage them.

The Pantomime Entertainment of *Harlequin Dr. Faustus*, and some other Pieces of the like Kind coming soon after *Mariamne* upon the same Stage, kept it from falling into that low Condition again it had been in before. And the Managers of *Drury-lane*, by an ill-judged Opposition, aiming to divert the Town with Entertainments of the like Kind, which they were not so happy as the other House in the Execution of, gave Sanction to these senseless Performances, which the Town would otherwise have been soon ashamed of encouraging, had the Managers of the other Theatre shewn a proper Contempt of them.

HENRY FIELDING, Esq;

A Gentleman now living, descended from a very ancient and noble Family, that of the Earls of *Denbigh*, and is Son of the late Lieutenant-General *Fielding*.

He was at first bred to the Army, but quitted the Sword for the Gown, and was called to the Bar some Years since. Besides his Dramatic Pieces, he

has published three Octavo Volumes of Miscellanies in Verse and Prose; and is supposed to be the Author of *The Adventures of Joseph Andrews*, &c. a diverting Romance, wrote in Imitation of *Cervantes*; of a Paper called *The Champion*, &c.

His Pieces for the Stage are,

I. *Love in several Masks*; a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1727.

II. *The Temple Beau*; a Comedy, acted, in the Year 1731, at the New Theatre in *Goodman's-Fields* for several Nights with good Success.

III. *TOM THUMB the Great*, a Farce of one Act; performed, in the Year 1731, at the little Theatre in the *Hay-market*, for many Nights, with great Applause.

IV. *The Author's Farce*, a Comedy of three Acts, performed at the Little Theatre in the *Hay-market* in the Year 1732, with good Success.

V. *The Coffee-House Politician*, or *The Justice caught in his own Trap*; a Comedy, acted in the Year 1732, at the Little Theatre in the *Hay-market*.

VI. *The Letter Writers*, or *A new Way to keep a Wife at Home*; a Comedy, acted in the Year 1732, at the Little Theatre in the *Haymarket*.

VII. *The Old Debauchees*, or *The Jesuit caught*; a Comedy, acted

acted, at the Theatre Royal in *Drury-lane*, in the Year 1733.

VIII. *The Covent-Garden Tragedy*, acted at the Theatre Royal in *Drury-lane*, in the Year 1733.

IX. *The Mock Doctor*, or *The Dumb Lady cured*, a Farce; taken from *Moliere's Medecin Malgre lui*, acted, with good Success, at the Theatre Royal in *Drury-lane*, in the Year 1733.

X. *The Miser*; a Comedy, acted at the Theatre Royal in *Drury-lane*, with great Applause, in the Year 1734.

XI. *Universal Gallant*, or *The Different Husbands*; a Comedy, acted at the Theatre Royal in *Covent-Garden*, in the Year 1734.

XII. *The Modern Husband*; a Comedy, acted, at the Theatre Royal in the Year 1734.

XIII. *The Old Man taught Wisdom*, or *The Virgin Unmask'd*; a Farce, acted, with great Success, at the Theatre Royal in *Drury-lane*, in the Year 1734.

XIV. *EURIDICE*, or *The Devil Henpeckt*; a Farce, acted at the Little Theatre in the *Hay-market*, in the Year 1735.

XV. *The GRUB-STREET Opera*; acted at the Little Theatre in the *Hay-market*, 1735.

XVI. *The Intriguing Chambermaid*; a Comedy, acted at the Theatre Royal in *Drury-*

lane, with good Success, in the Year 1735; and published with an Epistle from the Author to Mrs. *Clive*, who play'd the principal Part in it.

XVII. *The Lottery*; a Ballad Farce; acted, at the Theatre Royal in *Drury-lane*, with good Success.

XVIII. *PASQUIN*, a Comedy; acted at the Little Theatre in the *Hay-market*, in the Year 1735, with great Success.

XIX. *The Tragedy of Tragedies*, or *The Fall of Tom THUMB*. Acted at the Little Theatre in the *Hay-market*, and afterward at the Theatre in *Drury-lane*. This is the Farce of *Tom Thumb*, altered and enlarged.

XX. *DON QUIXOTE in ENGLAND*; a Farce, acted at the Little Theatre in the *Hay-market*.

XXI. *The Historical Register for the Year 1736*; a Comedy, acted at the Little Theatre in the *Haymarket*.

Some Reflections, in this Play, on the Ministry, as also some in the Author's other Comedy called *Pasquin*, were thought to be the Motives for bringing in a Bill in the House of Commons for laying a Restraint upon the Stage, which passed into an Act of Parliament, Anno 1737.

Mr. *Cibber* in his Apology, tells us, "that while this Law was in debate, a lively Spirit

rit and uncommon Eloquence was employed against it : It was said, that to bring the Theatre under the Restraint of a Licensor, was leading the Way to an Attack upon the Liberty of the Press. This amounts, says he, but to a Jealousy at best, which I hope and believe, all honest *Englishmen* have as much Reason to think a groundless, as to fear it is a just Jealousy : For the Stage and the Press, I shall endeavour to shew, are very different Weapons to wound with. If a great Man could be no more injured by being personally ridiculed, or made contemptible in a Play, than by the same Matter only printed, and read against him in a Pamphlet, or the strongest Verse; then indeed the Stage and the Press might pretend to be upon an equal Footing : But when the wide Difference between these two Liberties come to be explained and considered, I dare say we shall find the Injuries from one capable of being ten Times more severe and formidable than from the other.

He then quotes what Mr. Collier says on that Subject. That mighty Adversary of the Stage says, 'The Satire of a Comedian, and that of a Poet have a different Effect upon Reputation. A Character of

Disadvantage upon the Stage, makes a stronger Impression than elsewhere : Reading is but Hearing at second Hand ; now Hearing, at best, is a more languid Conveyance than Sight ; for the Eye is much more affecting, and strikes deeper into the Memory than the Ear ; besides, upon the Stage, both the Senses are in Conjunction. The Life of the Actor fortifies the Object, and awakens the Mind to take hold of it. Thus a Dramatic Abuse is riveted in the Audience ; a Jest is improved into Argument, and Rallying grows up into Reason. Thus a Character of Scandal becomes almost indelible, a Man goes for a Blockhead upon Consent, and he that is made a Fool in a Play, is often made one for his Life. 'Tis true, he passes for such only among the Prejudiced and Unthinking ; but these are no inconsiderable Division of Mankind. For these Reasons, I humbly conceive, the Stage stands in need of a great deal of Discipline and Restraint. To give them an unlimited Rage, is in effect to make them Masters of all moral Distinctions, and to lay Honour and Religion at their Mercy. To shew Greatness ridiculous, is the Way to lose the Use, and abate the Value of the Quality. Things

‘ Things made little in Jest,
‘ will soon be so in Earnest;
‘ for Laughing and Esteem are
‘ seldom bestowed on the same
‘ Object.

Thus far Mr. *Collier*; and the Author of the Apology says, ‘ If this was Truth and Reason forty Years ago, will it not carry the same Conviction with it to these Days, when there came to be a much stronger Call for a Reformation of the Stage, than when this Author wrote against it, perhaps than was ever known, since the *English* Stage had a Being?

‘ To conclude, continues he, let us consider this Law in a quite different Light; let us leave the political Part of it quite out of the Question; what Advantage could either the Spectator of Plays, or the Masters of the Play-houses have gained, by its never having been made? How could the same Stock of Plays supply four Theatres, which, without such additional Entertainments, as a Nation of Common Sense ought to be ashamed of, could not well supply two? Satiety must have been the natural Consequence of the same Plays being twice as often repeated as now they need be; and Satiety puts an End to all Tastes that the Mind of Man can delight in. Had

‘ therefore this Law been made
‘ nine Years ago, I should not
‘ have parted with my Share
‘ in the Patent under a thousand Pounds more than I received for it. So that as far as I am able to judge, both the Public as Spectators, and the Patentees as Undertakers, are, or might be, in a better Way of being entertained, and more considerable Gainers by it.’

Mr. *Cibber* had as much reason as any Body to complain of the Licentiousness of the Stage at this Time, since in the very Play we last mentioned, his own Character was brought upon it in a very ridiculous Light, opening the Play with a *New Years Day* Ode, and, what was shocking to every one who had the least Sense of Decency or good Manners, the Part was performed by his own Daughter.

I shall proceed now to the rest of Mr. *Fielding*’s Plays.

XXII. *Tumble down Dick*, or *Phaeton in the Sudds*; a Farce, acted at the Little Theatre in the *Hay-market*: wrote with Design to ridicule an unsuccessful Harlequinade performed at *Drury-lane*, called *The Fall of Phaeton*.

XXIII. *Miss Lucy in Town*; a Farce, acted at the Theatre Royal in *Drury-lane*, in the Year 1740, some Nights with good Applause, and then forbade

bad to be played any more, by an Order from the Lord Chamberlain.

XXIV. *The Wedding Day*; a Comedy, acted in the Year 1742, at the Theatre Royal in *Drury-lane*, with no Success, and indeed seems to have less Spirit or Meaning in it than any of the rest of Mr. *Fielding's* Pieces.

Besides the foregoing, he joined with the Reverend Mr. *Young* in translating a Comedy from the Greek of *Aristophanes*, called *Plutus the God of Riches*, printed in the Year 1742.

Mr. EDWARD FILMER.

This Gentleman was a Doctor of the Civil Law, and wrote one Play, called

The Unnatural Brother, a Tragedy; acted at the Theatre in Little *Lincoln's-Inn-Fields* in the Year 1697.

Mr. FISHEOURN.

A Member of *Greys-Inn*, the Author of an Obscene Piece, not fit to be read, called

Sodom; a Tragi-Comedy, which the Bookseller, to pass off the better, would have imposed upon the Town as the Earl of *Rocheſter's*, by putting E. R. in the Title Page; but even that Nobleman, as loose as he had been in some of his Writings, was ashamed of this, and wrote a Copy of Verses to disclaim it.

Mr. JOHN FOUNTAIN.

In the Reign of King *Charles II.*, this Gentleman wrote one Play, called

The Reward of Virtue; a Comedy, printed in the Year 1661.

PHILIP FROWDE, Esq;

This Gentleman wrote two Plays:

I. *The Fall of SAGUNTUM*; a Tragedy, acted in the Year 1727, at the Theatre Royal in *Lincoln's-Inn-Fields*, with very little Applause, tho' strong Parties were made to support the Author's Interest, and many Letters in the Journals, and other Pieces were written on the same Account before it appeared; but they so far answered the End, that the Author had a great third Night, and the Copy of his Play was disposed of at a most extravagant Price to a Bookseller, upon whom it fell heavy. It was dedicated to Sir *Robert Walpole*.

II. *PHILOTAS*; a Tragedy, acted at the Theatre Royal in *Lincoln's-Inn-Fields* in the Year 1731, with very little Success. Dedicated to the Earl of *Chesterfield*.

Mr. F Y F E.

The Author of one Play, called

The Royal Martyr, or King *CHARLES I.* without a Date.

G.



G.

Mr. DAVID GARRICK.

THIS Gentleman is descended from a good Family in *Staffordshire*, and was bred a Wine-Merchant in *London*; but having a strong Inclination to the Stage, he commenced Player in the Year 1740, at the Theatre in *Goodmans-Fields*, and started out such an Actor at once, as, I believe, no one ever did before him; for he was a Master of his Profession at his very first Appearance, whereas others who have made no mean Figure upon the Stage at last, have been some Years upon it before they have been taken the least Notice of.

The Fame of his Excellence in his Art soon spread through the whole Town, and it was

not uncommon at that distant Part of it to see the Boxes, when he acted, half fill'd with Persons of the greatest Rank and Quality; Dukes, Duchesses and Countesses mixt with fallow Jews and the Gentry of *Wapping* and *Rag-Fair*; but so much Merit could not be long confined to so remote a Quarter, and as the People of Quality had honoured him with their Presence at a Place so distant from their usual Resort, it was but fitting, in return, that he should wait upon them, to entertain them where he might do it more to their Satisfaction, as well as to his own Reputation and Emolument; he therefore readily embraced the Offer made him to enlist himself first among his Majesty's Company of Comedians at the Theatre in *Drury-lane*, and afterwards in that at *Covent-Garden*; in neither of which he met with a Rival, at least in the Opinion of the Town. His Applause is not owing to Party, or Caprice, but to the spontaneous Suffrages of all who behold him, except the Envious and Malignant.

If the just Esteem we have for the Names of *Betterton* and *Booth* will not allow us to say, he surpasses them in some Parts in Tragedy, yet, as a general Player, we may venture to say, he never had his Equal; for he performs in every Cast of Playing, and is excellent in all; the

the King, the Clown, the Rake, the Fop, the Footman, or the fine Gentleman. And as it has been observed, that the private Character of an Actor, tho' it seems to have nothing to do with his Character upon the Stage, will have great Influence with the Public, in his Favour or to his Prejudice; Mr. Garrick is still likely to rise in their Esteem, since we are assured from some, who know it well, that he is a Person of a benign and humane Disposition, polite in his Behaviour, and decent in his Manner of Living. He is the Author of two Dramatic Pieces:

I. *The Lying Valet*; a Farce of two Acts, performed first at the Theatre in *Goodman's-Fields*, in the Year 1740, with great Success, and afterwards at both the other Theatres of *Drury-lane* and *Covent-Garden*.

II. *Miss in her Teens*, or *The Medley of Lovers*; a Farce of two Acts, performed, with great Success, at the Theatre in *Covent-Garden*, in the Year 1747.

Mr. JOHN GAY.

This Gentleman was born at *Exeter*, in the County of *Devon*, and at first bred a Mercer in the *Strand*; but quitting that Employment, he was entertained in the Service of the Duchess of *Monmouth*,

as her Grace's Domestic Steward. His Poetical Genius first shew'd itself in a Poem called

TRIVIA, or *The Art of Walking the Streets*; and next in his *Pastorals*, which were thought to have some pretty Lines in them; and which recommended him to the Acquaintance of Mr. *Pope*, with whom he continued in great Intimacy and strict Friendship to the Time of his Death; for Mr. *Gay* was a Man capable of Friendship, being sincere and good natured, notwithstanding he was a Wit.

He wrote the following Dramatic Pieces:

I. *The Wife of Bath*; a Comedy, acted with no Success, at the Theatre in *Drury-lane*, in the Year 1713. It was altered, and revived many Years after at the Theatre in *Lincoln's-Inn-Fields*, and damned a second Time, altho' Mr. *Gay*'s Reputation was then at its Height from the Success of his *Beggar's Opera*.

II. *The What-d'ye call it*, a Tragi-Comi-Pastoral Farce, acted at the Theatre Royal in *Drury-lane*, in the Year 1715, with great Success. It was a Species of the Drama entirely new, wrote in Burlesque Rhime, and very diverting.

II. *Three Hours after Marriage*; a Farce of three Acts, acted at the Theatre in *Drury-lane*, with bad Success in the Year 1717.

IV.

IV. *The Fair Captive*; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1720.

V. *No Fools like Wits*; a Comedy, acted at the Theatre in *Lincolns-Inn-Fields*, in the Year 1720. It is an Alteration of a Comedy called the *Female Vertuosoes*; and acted against Mr. *Cibber's Refusal*, which was partly taken from the same Play.

VI. *The Mohocks*; a Farce, never acted, but printed

VII. *The Beggar's Opera*; acted, at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1727, with the greatest Applause, for Sixty three Nights running the first Season; and has continued to be constantly acted ever since, with the same Success.

VIII. *POLLY*, an Opera, being the second Part of the *Beggar's Opera*. When every Thing was ready for a Rehearsal of it, at the Theatre Royal in *Covent-Garden* in the Year 1728, a Message was sent from the Lord Chamberlain, that it was not allowed to be acted, but commanded to be suppressed. Notwithstanding which it proved very profitable to the Author; for his Friends advising him to print it by Subscription, so many Persons of Quality and others subscribed so liberally, that he got four Times as much as he could have done by having it acted.

IX. *Achilles*, an Opera, after the Manner of his own *Beggar's Opera*, acted at the Theatre in *Covent-Garden*, in the Year 1733, two Years after the Death of the Author, with no great Success.

X. *The Distressed Wife*; a Comedy, printed in the Year 1743. This Comedy, we are told, was finished by Mr. *Gay*, and designed for the Stage before his Death, when it was left, with his other Papers, to the Care of his noble Friend and Patron the Duke of *Queensberry*, who gave consent to its being printed from the Original in the Author's own Hand-Writing.

Mr. *Gay* in his Life-time, for many Years was honoured with the constant Friendship of Mr. *Pope*, and the Patronage of his Grace the Duke of *Queensberry*, at whose House he died, in the Year 1731, and who after his Death, jointly with the Duchess his Lady, set up a Monument at their own Expence, to his Memory in *Westminster Abbey*; on which is an Epitaph written by his Friend Mr. *Pope*.

Mr. *Gay's Beggar's Opera* had every Charm in it that could make a Play take, Good-sense, Wit, Satire, and Novelty, an entire new Set of Characters being introduced in it on the Stage; the Songs were almost every one of them a good Epigram, and it was no

Wonder

Wonder they should please, when sung to Tunes that most of them had been favourite Airs or Catches, some for an Age past. Yet many Persons derided this Piece; wrote, and even preach'd in the Pulpit against it, from mistaking the Moral Design of it, which was not to recommend the Characters of Highway-men, Pick-pockets, and Strumpets, as Examples to be followed; but to shew that the Principles and Behaviour of many Persons in what is called high Life, were no better than those of Highway-men, Thieves, Sharpers and Strumpets.

Nor can we think that these Characters are made amiable to Persons in low Life, when they see they must all expect to be Hang'd.

'Tis what we must all come to, says one of them; and it is a Kind of Miracle if they continue six Months in their Evil Courses. *This Fellow, says Peackum, if he were to live these six Months, would never come to the Gallows with any Grace.* The Women of the Town are far from being made desirable Objects, since they are all shewn to be Pick-pockets and Shoplifters as well as Ladies of Pleasure, and so treacherous, that even those who seem fondest of *Macheath*, at the very Time they are caressing him, are beckoning behind his Back to the

Thief-taker and Constables, to lay hold of him.

MR. CHARLES GILDON.

This Gentleman was born at *Gillingham* near *Shaftesbury* in *Dorsetshire*. He had the first Rudiments of his Education at the Place of his Nativity, from whence his Relations, who were *Roman Catholics*, sent him to the *English* College at *Doway* in *Hainault*, with Design to make him a Priest, but after five Years Study, he found his Inclinations led him another Way.

He returned to *England* at the Age of Nineteen, and as soon as he was of Age, and capable of enjoying what weak Men call the Pleasures of Life, he came to *London*, where he spent the best Part of his Paternal Fortune, and married at the Age of Twenty three.

During the Reign of King *James II.* he employed himself in reading the Controversies of those Times; and declared, that it cost him above seven Years Study before he could overcome the Prejudice of Education.

He wrote three Dramatic Pieces.

I. *The Roman Bride's Revenge*; a Tragedy, acted, at the Theatre Royal in *Drury-lane*, 1697, with no Success.

II. *Phaeton*, or *The Fatal Divorce*; a Tragedy, acted

at

at the Theatre Royal in *Drury-lane* in the Year 1698.

III. *Love's Victim*, or *The Queen of Wales*; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*.

None of this Author's Plays had any Success, yet he was a great Critic on other Men's Writings.

He introduced the Play called the *Younger Brother*, or *The Amorous Jilt*; written by Mrs. *Behn*, but not till two Years after her Death; and made some few Alterations in it.

MR. CHARLES GORING.

This Author wrote one Play, called

IRENE, or *The Fair Greek*; a Tragedy, printed in the Year 1708, and Dedicated to the Duke of *Beaufort*; but never acted.

MR. ROBERT GOULD,

A Domestic of the Earl of *Dorset* and *Middlesex*; who afterwards became a Country School-master. He wrote one Play, called

The Rival Sisters, or *The Violence of Love*; a Tragedy, acted at the Theatre Royal, in the Year 1696. Dedicated to *James Earl of Abingdon*,



The Right Honourable GEORGE GRANVILLE, Lord LANSDOWNE.

THIS Nobleman was descended from the ancient Family of the *Granvilles* or *Grenvilles*, seated for many Ages in *Devonshire* and *Cornwal*.

His Grand-Father Sir *Bevil Granville*, raised considerable Forces, at his own Expence, for King *Charles I.* and lost his Life at the Battle of *Lansdown*. *John* the late Lord *Lansdowne's* Uncle, and eldest Son to Sir *Bevil Granville*, was a great Instrument in the famous Negotiation with General *Monk*; and after the Restoration was created Earl of *Bath* and Viscount *Lansdowne*.

The noble Author we are now to speak of, was second Son of *Bernard Granville*, who was second Son of the

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famous Sir *Bevil Granville*; and by the Death of the last *William Henry Earl of Bath*, became the chief Male Representative of that House.

He was sent very Young to *Trinity College* in the University of *Cambridge*, and at the Age of thirteen was admitted to the Degree of Master of Arts.

The Dukes of *York*, Consort to the late King *James II.* paying a Visit to the University of *Cambridge*, this young Gentleman was chosen by the College to compliment her Royal Highness in a Speech in *English Verse*, which he performed with wonderful Applause.

In the Reign of Queen *Anne*, in the Year 1710, he was made Secretary at War, and afterwards Comptroller, then Treasurer, of the Household, and one of her Majesty's Privy Council. In the Year 1711, he was created a Peer of *Great Britain*, by the Stile and Title of Baron *Lansdowne* of *Biddisford* in the County of *D Devon*.

My Lord *Lansdowne's* Works are published in two Volumes Octavo; in which, besides his Poems on various Occasions and Subjects, are the following Dramatic Pieces:

I. *The She-Gallants*; a Comedy, acted at the Theatre in *Little Lincoln's-Inn-Fields*, in the Year 1696; written when

he was very Young, and perform'd with Applause.

II. *Heroic Love*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, with Applause.

III. *The British Enchanters*, or *No Magic like Love*; a Dramatic Opera, perform'd at the Queen's Theatre in the *Hay-market*, in the Year 1707. with much Applause.

This Nobleman also revived, with great Alterations, *Shakespeare's* Comedy called *The Merchant of Venice*, under the Title of

IV. *The Jew of Venice*; acted with Applause.

V. *PELEUS* and *THETIS*, a Masque, performed at the End of the *Jew of Venice*.

Lord *Lansdowne* was seized, and imprisoned in the Tower, on a Suspicion of his being disaffected to the Government, in the Beginning of the late King *George I.* his Reign; on which Occasion, some other Dramatic Pieces and Poems, in Manuscript, with all his other Papers, that had escaped the diligent Search of the Officers, were Burnt, without examining, by the over-officious Care of his Servants.

My Lord was soon after discharged, without being brought to any Tryal, and died in the Year 1726.

Mr. GREER.

The Author of one Piece, called

The Loves of ERGASTO, a Dramatic Pastoral.

Mr. ALEXANDER GREEN.

An Author who lived in the Reign of King Charles II. and wrote one Play, called

The Politician Cheated; a Comedy, never acted, but printed in the Year 1663.

Mr. BENJAMIN GRIFFIN.

This Author was the Son of the Reverend Mr. Benjamin Griffin, Rector of Buxton and Oxnead, in the County of Norfolk, Chaplain to the Earl of Yarmouth; and the Gentleman we are speaking of was born at the last-named Place, the Seat of my Lord Yarmouth, and educated at the Free-school of North-Walsbam in the said County, founded by the noble Family of the Pastons. His Inclination leading him rather to the Stage than any other Employment, he commenced Comedian at the Theatre in Lincoln's-Inn-Fields in the Year 1714, and was thought an Actor of great Humour in low Comedy, especially in the Parts of Old Men. The Managers of Drury-lane House judged him of such Consequence, that they took Pains to get him away from the rival Theatre,

tho' they had not much occasion for him at their own, having already others more excellent in the same Way of Playing, as Norris and Johnson; so that he seldom appeared, but when he did it was always with Applause. He wrote five Dramatic Pieces,

I. *Injur'd Virtue*, or *The Virgin Martyr*; a Tragedy, acted at the Theatre at Richmond, printed in the Year 1714. Dedicated to Henry Earl of Rochester. This Play is an Alteration of an old Play, writ by Massinger and Decker.

II. *Love in a Sack*; a Farce of two Acts, performed at the Theatre in Lincoln's-Inn-Fields, 1715.

III. *The Humours of Purgatory*; a Farce of two Acts, performed at the Theatre in Lincoln's-Inn-Fields, in the Year 1716.

IV. *The Masquerade*, or *An Evening's Intrigue*; a Farce of two Acts, performed at the Theatre in Lincoln's-Inn-Fields, in the Year 1717.

V. *Whig and Tory*; a Comedy, acted at the Theatre in Lincoln's-Inn-Fields, in the Year 1721.

The Right Honourable the Lord Viscount GRIMSTON.

This Nobleman wrote one Play, called

The Lawyer's Fortune, or *Love in a Hollow Tree*; a Comedy,

medy, never acted, but printed in the Year 1705. The Author of this Comedy has been treated with more Asperity on Account of this Play than he could possibly deserve, considering he was but thirteen Years of Age, and then at School, when he wrote it. But nothing could equal the Malignity of a certain old Duchess, who to wound his Interest, which she opposed in an Election for Members of Parliament, wherein my Lord was a Candidate, caused a new Edition of this Play to be printed at her own Expence, and dispersed among the Electors, with Notes to it, and a Frontispiece which shew'd the highest ill Manners and Indecency.

This Lord's prudent Oeconomy in the Management of his large Estate, loaded with great Incumbrances of Fortunes and Jointures to be paid, when he first came to it; his Behaviour in Parliament; and since his quitting public Affairs, in a wise and happy Retirement, one would think sufficient to wipe out one Error of his Childhood, and take off the Edge, or render him superior to the Malice of any Reflections made upon his Understanding.

This Nobleman is a good Husband to one of the best of Wives; an indulgent Father to a hopeful and numerous Offspring; a kind Master to

his Servants, a generous Friend, and an affable and hospitable Neighbour.

As it is perhaps not likely, that the Lord *Grimston* should ever see this Piece, what is here said, will not I hope be looked upon as Flattery, but a mere Tribute paid to Truth.

H.

Mr. NEWBURGH HAMILTON,

A Gentleman, who I think was related to, at least lived in the Family of Duke *Hamilton*; he wrote two Plays, called

I. *The Doating Lovers*, or *The Libertine Tamed*; a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1715, with no Success; but supported to the third Night, for the Author's Benefit; when the Boxes and Pit were laid together at the unusual Price of six Shillings each Ticket.

II. *The Petticoat Plotter*; a Comedy of two Acts, performed at the Theatre Royal in *Drury-Lane*.

Mr. JOSEPH HARRIS.

This Author was a Comedian, but of no great Note, in the Reign of King *William III*. He published two Plays.

I. *The Mistakes*, or *The False Report*; a Comedy, originally composed by another Person, we are told; but being put into his Hands, he, by altering, spoiled it. II.

II. *The City Bride, or The Merry Cuckold*; a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1696, and dedicated to Sir *John Walter, Bart.* This Play is borrowed from *Webster's Cure for a Cuckold*; but, like the other, spoiled in the Alteration; so that they both miscarried in the Representation.

MR. WILLIAM HARRISON.

This Author was a Man of mean Employment, being a Pattin-maker by Trade, but esteemed a Man of excellent natural Parts: He wrote one Play, called

The Pilgrims, or The Happy Converts; a Tragedy, never acted, but printed in the Reign of *Queen Anne*.

MR. WILLIAM HAVARD.

This Author is the Son of a Vintner in *Dublin*, and was put Apprentice to a Surgeon; but choosing rather the Profession of an Actor, he entered himself first in the Company at the Theatre in *Goodman's-Fields*, went over afterwards to that at the Theatre Royal in *Drury-lane*, and is at present in the same Business at the Theatre in *Covent-Garden*. He is esteem'd as a Person of some Genius; of a decent and sensible Behaviour, and if he does not greatly shine as an Actor, it is

partly owing to his Modesty, having a comely and genteel Person, a clear and distinct Voice, and commonly knowing very well the true Meaning of what he has to say, which makes him far from being among the lowest Class of his Profession. He has wrote three Plays:

I. *Scanderbeg*; a Tragedy, acted, at the Theatre in *Goodman's-Fields*, in the Year 1733, with little Success; of this Play Mention has been already made in the Preface to this Work.

II. *King Charles I.* a Tragedy, acted at the Theatre Royal in *Lincoln's-Inn-Fields*, in the Year 1737, with good Success.

III. *REGULUS*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, in the Year 1744, with indifferent Success.

MR. HAWKS,

This Author wrote one Piece, called

The Country Wedding, a Ballad-Farce, acted at the Theatre Royal in *Drury-Lane*, with no Success, in the Year 1729.

MR. JOSEPH HAINES.

This Author was an Actor upon the Stage, and of great Eminence as a low Comedian. He was also not a little admired for his Wit, which appeared in several very humorous Prologues and Epilogues,

written and spoken by him, particularly that on an As, before any one of *Beaumont's* and *Fletcher's* Plays; and another before the University at a public Act at *Oxford*. Mr. *Cibber* gives us one of his Jokes upon Mr. *Collier*. 'Joe Haines, he says, being asked what could transport Mr. Collier into so blind a Zeal for the general Suppression of the Stage, when only some particular Authors had abused it: Whereas the Stage, he could not but know, was generally allowed, when rightly conducted, to be a delightful Method of mending our Morals? For that Reason, replied Haines; Collier is by Profession a Moral-mender himself, and two of a Trade, you know, can never agree.'

One Play has appeared under Mr. *Haines's* Name, but not written with the same Wit and Spirit that appeared in his Conversation and his other Writings. It is called

A Fatal Mistake, or The Plot Spoiled; this was never acted, but printed in the Year 1696.

MR. RICHARD HEAD.

This Author was the Son of a Clergyman in *Ireland*, who was murdered in the Massacre there in the Year 1641.

He was some Time at the University of *Oxford*; but removing from thence to *London*,

he followed the Trade of a Bookseller, and was afterwards Partner with Mr. *Kirkman* in *St. Paul's Church-Yard*. *Langbain* tells us, he was a Man of excellent natural Parts, but extremely given to Pleasure. He was Author of the first Part of *The English Rogue*, and some other Pieces, and of one Play, called

Hic & ubique, or The Humours of Dublin; a Comedy, acted with Applause in the Year 1663.

Mrs. ELIZA HEYWOOD.

This Authoress is now living, and made eminent by several Novels, called *Love in Excess*, &c. wrote by her, which were much approved of by those who delight in that Sort of Reading and had a great Sale; she is likewise distinguished by Mr. *Pope* in his *Dunciad*, who proposes her as one of the Prizes to be run for, in the Games instituted in Honour of the Inauguration of the Monarch of *Dulness*. And the Note upon that Passage says, "This Woman was Authoress of those most scandalous Books, called *The Court of Carimania*, and *The New Utopia*, &c.

She has published two Dramatic Pieces.

I. *The Fair Captive*; a Tragedy, acted in the Year 1721, at the Theatre Royal in *Lincoln's-*

coln's-Inn-Fields, with no Success.

II. *A Wife to be Let*; a Comedy, acted at the Theatre Royal in *Drury-Lane* in the Year 1725, in the Summer-Season, in which the Author performed a Part herself, with little Success.

Mrs. *Heywood* was also concerned with another, one Mr. *Hatchet*, in turning Mr. *Fielding's Tom Thumb* into a Ballad Opera, which was set to Music and performed at the Little Theatre in the *Hay-market*, with good Success.

HENRY HIGDEN Esq;

This Gentleman was a Member of the *Middle Temple*, and wrote one Play, called

The Wary Widow, or Sir NOISY PARROT, a Comedy, acted at the Theatre Royal, in the Year 1693, with no Success, the Author having contrived so much Drinking of Punch in the Play, that the Actors almost all got drunk, and were unable to go through with it, so that the Audience was dismissed at the End of the third Act.

MR. BEVIL HIGGONS.

A Gentleman who followed the Fortunes of King *James II.* and died in Exile with that unhappy Prince at the Court

of *St. Germain's* in *France*. He wrote one Play, called

The Generous Conqueror; a Tragedy, acted at the Theatre Royal.

AARON HILL Esq;

This Gentleman, now living, has made himself famous by his Writings and his Projects. In his younger Years he travelled into *Turky* with the Lord *Paget*, the Ambassador at the Porte, and at his Return to *England*, in the Reign of Queen *Anne*, published an History of the *Othoman Empire*, which Work did him no great Credit, tho' the Queen herself, and a great Number of the Nobility, subscribed to it: About the same Time he was concerned in a Paper called *The British Apollo*, which had a large Sale, and by some was thought an agreeable Amusement; but no one Thing made him more popularly known than his Project for extracting Oil from *Beach-mast*; to carry on which Design a Company was erected, and their Stock divided into Shares; but when Mr. *Hill* had parted with his own Shares, I could never hear the Company could make any Advantage of the Undertaking. This Gentleman's Genius in Poetry has the Sanction of Mr. *Pope's* good Opinion of it, who in his *Dunciad*, when several

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Scrib-

Scribblers are carried to plunge and recreate themselves in *Fleet-Ditch*, Mr. Hill alone is supposed to receive no Tincture from the Dirt and Filth of it. His Words are these :

*Then Hill essay'd, scarce wa-
nish'd out of Sight,
He buoys up instant, and returns
to Light :
He bears no Token of the sabler
Streams,
And mounts far off among the
Swans of Thames.*

Mr. Hill's Dramatic Pieces are,

I. *ELFRID*, or *The Fair Inconstant* ; a Tragedy acted at the Theatre Royal in *Drury-Lane*, with some Success, in the Year 1707.

II. *The Walking Statue*, or *The Devil in the Wine Cellar* ; a Farce, acted with good Success, at the Theatre Royal in *Drury-Lane*, for the first Time, at the End of the above mentioned Tragedy upon the sixth Night.

III. *Trick upon Trick*, or *Squire BRAINGLESS* ; a Comedy, acted one Night at the Theatre Royal in *Drury-Lane*, and damned.

IV. *The Fatal Vision*, or *The Fall of SIAM* ; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*, in the Year 1716, and Dedicated to Mr. Dennis and Mr. Gildon.

V. *RINALDO* ; an Opera, after the *Italian Manner*, performed at the Queen's Theatre in the *Hay-market*, in the Year 1714, of which Theatre Mr. Hill was, for that Year, Master himself, having farmed it of Mr. Collier.

The Music was set by Mr. Handel, who then made his first Appearance in *England*, and accompanied the Voices himself on the Harpsichord in the Orchestre, and performed his Part in the Overture, wherein his Execution seemed as astonishing as his Genius in the Composition.

VI. *King Henry V.* or *The Conquest of France by the English* ; a Tragedy. With this Play Mr. Hill designed to have opened the little Theatre in the *Hay-market*, in the Year 1722. Having got an entire new Company of Actors together for that Purpose, that he had taken a good deal of Pains with to form and instruct ; but whatever was the Reason, that Project failed ; and so this Tragedy was afterwards acted in the Year 1723, at the Theatre Royal in *Drury-Lane*.

VII. *ATHELWOLD* ; a Tragedy, acted in the Year 1730, at the Theatre Royal in *Drury-Lane*. This is only an Alteration of his *Elfrid* ; or *The Fair Inconstant*.

VIII.

VIII. ZARA, a Tragedy, acted at the Theatre Royal in *Drury-Lane*, in the Year 1734. This is a Translation of the *Zaire* of Monsieur de Voltaire.

IX. ALZIRA, or the *Spanish Infult Repented*, a Tragedy, acted in the Year 1735, at the Theatre Royal in *Drury-Lane*, with good Success. This is also a Translation from Voltaire.

Mr. JOHN HIPPISEY.

This Author is an Actor on the Stage, and has wrote one Dramatic Piece, called

A Journey to BRISTOL; a Farce, acted at the Theatre in *Lincoln's-Inn-Fields*, with little Success, being indeed a very indifferent Performance.

Dr. BENJAMIN HOADLEY.

This Gentleman is a Son of the Lord Bishop of *Winchester*, and Physician to his Majesty's Household. He has wrote one Play, called

THE SUSPICIOUS HUSBAND; a Comedy, acted at the Theatre Royal in *Covent-Garden*, in the Year 1747, with great Success. Dedicated to the KING.

Mr. CHARLES HOPKINS.

This Gentleman was the Son of Dr. Hopkins, Bishop of *Londonderry*, in the Kingdom of *Ireland*; he had a promising Genius, but died young. The

Harmony of his Numbers was admired in his Translation of *Ovid's Art of Love*. He wrote three Plays:

I. PYRRHUS King of *Epirus*; a Tragedy, acted at the Theatre in *Little Lincoln's-Inn-Fields*, by his Majesty's Servants, in the Year 1695, and dedicated to the Duke of *Gloucester*. It had no great Success, nor could it be expected, considering the Author was a mere Boy when he wrote it.

II. BOADICEA, Queen of BRITAIN; a Tragedy acted at the Theatre in *Lincoln's-Inn-Fields* in the Year 1697. The Story is the same with *Bonduca*, she being sometimes called by the one Name, and sometimes by the other.

III. *Friendship improved*, or *The Female Warrior*; a Tragedy, acted at the Theatre Royal, Dedicated to *Edward Coke* of *Norfolk* Esq;

Mr. HILDEBRAND HORDEN.

This Gentleman was the Son of Dr. Horden, Minister of *Twickenham* in *Middlesex*; and was an Actor upon the Stage, and had almost every Gift that could make him excel in his Profession, and was every Day rising in the Favour of the Public, when after having been about seven Years upon the Stage, he was unfortunately killed at the Bar of the

the Rose Tavern, in a frivolous, rash accidental Quarrel, for which Colonel *Burgess*, one who was Resident at *Venice*, and some other Persons of Distinction, took their Trials, and were acquitted.

He was remarkable for his handsome Person; and before he was buried, several Ladies well dressed, came in Masks, which were then much worn, and some in their own Coaches, to visit him in his Shrowd. He was the Author of a Play, called

Neglected Virtue, or *The Unhappy Conqueror*; a Tragedy.

EDWARD HOWARD Esq;

An Author of the noble Family of the Earl of *Berkshire*, who wrote four Plays:

I. *The Usurper*; a Tragedy, acted at the Theatre Royal in the Year 1668. with no great Success.

II. *Six Days Adventure*, or *The New Utopia*; a Comedy, acted at the Duke of York's Theatre, in the Year 1671, and damned.

III. *A Woman's Conquest*; a Tragi-Comedy, acted at the Theatre in *Dorset-garden*, 1677. This was the best of the Author's Performances.

IV. *The Man of New-market*; a Comedy, acted at the Theatre Royal 1678.

The Honourable

Sir ROBERT HOWARD.

This Gentleman, Brother to the Earl of *Berkshire*, was not only an admirable Poet himself, but a generous Patron and great Encourager of Learning in others. He wrote six Plays.

I. *The Committee*, or *The Faithful Irishman*; a Comedy, acted in the Year 1665, and ever since with great Applause.

II. *The Indian Queen*; a Tragedy, acted at the Theatre Royal 1665, with great Success.

III. *The Surprizal*; a Tragi-Comedy, acted at the Theatre Royal, 1665.

IV. *The Great Favourite*, or *The Duke of Lerma*; a Tragi-Comedy, acted at the Theatre Royal 1668.

V. *The Blind Lady*; a Comedy, 1696.

VI. *The Vestal Virgin*; or *The Roman Ladies*; a Tragedy, acted at the Theatre Royal.

JAMES HOWARD Esq;

A Gentleman of the afore-said noble Family, who wrote two Plays.

I. *All Mistaken*, or *The Mad Couple*; a Comedy, acted at the Theatre Royal 1672. This is esteemed a good Comedy.

II.

II. *The English Monsieur*; a Comedy, acted with good Success, at the Theatre Royal, 1674.

Mr. JOHN HUGHES.

This Gentleman was Secretary to the Commission of Justices of the Peace, under the Lord High Chancellor. He wrote two Dramatic Pieces.

I. CALYPSO and TELEMACHUS; an Opera, set to Music after the *Italian* Manner, and performed at the Queen's Theatre in the *Hay-market*.

II. *The Siege of DAMASCUS*; a Tragedy, acted at the Theatre Royal in *Drury-Lane* in the Year 1720. During the Run of which the Author expired, well pleased however to hear of the Success of his Play.

Mr. WILLIAM HUNT.

A Collector of Excise, who wrote one Play, called

The Fall of TARQUIN; a Tragedy, never acted, but printed at *York*: A wretched Piece. I remember one Line in it, which may serve as a Specimen of its Nonsense

And the tall Trees stood Circling in a Row.

Capt. HURST.

This Gentleman was the Author of one Play, called

The Roman Maid; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1721, with no great Success.

I.

HILDEBRAND JACOB Esq;

A Gentleman of Fortune and Family, who wrote the following Dramatic Pieces.

I. *Fatal Constancy*; a Tragedy, acted with some Applause at the Theatre Royal in *Drury-Lane*, in the Year 1723. and dedicated to the Honourable Mrs. Mary How his first Cousin, then Maid of Honour to the Princess of *Wales*, at present Countess Dowager of *Pembroke*.

II. *The Nest of Plays*, consisting of three Comedies.

1. *The Prodigal Reform'd*,
2. *The Happy Constancy*,
3. *The Tryal of Conjugal Love*.

Acted at the Theatre Royal *Covent-Garden*, in the Year 1738. Being the first Play, licensed by the Lord Chamberlain after the Act to lay a Restraint upon the Stage, which perhaps was one Reason why this Piece met with little Success.

Mr. GILES JACOB,

In his Account of the Dramatic Poets, mentions himself as the Author of two Plays; but I could never hear that either of them was ever acted, or even printed, so there is no need of their Names.

Mr.

Mr. JEFFERIES,

A Gentleman of the Custom-house, who wrote one Play, called -

EDWIN; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields* in the Year 1721. with no great Success.

Mr. THOMAS JEVON.

An excellent Comedian, in the Reigns of King *Charles II.* and King *James II.* who wrote one Piece, called

The Comical Transformation, or The Devil of a Wife; a Farce, acted at the Queen's Theatre in *Dorset-Garden*, with great Success, in the Year 1686.

Mr. CHARLES JOHNSON.

An Author now living, who, if I mistake not, was first bred to the Law, but very early turn'd his Thoughts to the Stage. He was very happy in an Intimacy with Mr. *Wilks*, thro' whose Friendship he got a Play acted almost every Year, whether the other Managers approved of it or not.

Mr. *Pope*, in the Notes to his *Dunciad*, quotes the following Character of this Author from a Pamphlet called *The Characters of the Times*:
 " *Charles Johnson*, famous for
 " writing a Play every Season,
 " and for being at *Button's*
 " every Day: he had prob-
 " ably thriven better in his
 " Vocation, had he been a
 " small Matter leaner: He

" may justly be called a Mar-
 " tyr to Obesity, and he said
 " to have fallen a Victim to
 " the Rotundity of his Parts."
 This is designed as a Reflection upon the Person of the Author, I think without much Wit: Mr. *Johnson's* Dramatic Pieces are,

I. *Fortune in her Wits*; a Comedy, never acted, but printed in the Year 1705. It is a very indifferent Translation of Mr. *Cowley's Naufragium Jocularis*.

II. *The Wife's Relief*, or *The Husband's Cure*; a Comedy, acted at the Theatre Royal in *Drury-Lane*. It is chiefly borrowed from *Shirley's Gamester*.

III. *The Force of Friendship*; a Tragedy, acted at the Queen's Theatre in the *Hay-Market*, in the Year 1710, and dedicated to the Duchess of *Shrewsbury*.

IV. *Love in a Chest*, a Farce, acted and printed with the Tragedy above.

V. *The Generous Husband*, or *The Coffee-House Politician*; a Comedy. Dedicated to Lord *Ashburnham*.

VI. *The Country Lasses*, or *The Custom of the Manor*; a Comedy. Dedicated to the Earl of *Clare*. This is chiefly taken from *Fletcher's Custom of the Country*.

VII. *The Successful Pirate*; a Comedy.

VIII. *Love and Liberty*, a Tragedy.

IX.

IX. *The Victim*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, in the Year 1715. Dedicated to the Duchess of *Marlborough*.

X. *The Sultanes*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, in the Year 1717.

XI. *The Cocker of Preston*; a Farce of two Acts, perform'd at the Theatre in *Drury-Lane*.

XII. *The Masquerade*; a Comedy, acted at the Theatre Royal in *Drury-Lane*, 1723.

XIII. *The Village Opera*; performed, with no Success, at the Theatre Royal in *Drury-Lane*, 1728.

Mr. JOHNSON.

A Dancing-Master from *Cheshire*, who entertained the Town with two extraordinary Pieces:

I. *HURLO-THRUMBO*, a Play, acted at the Little Theatre in the *Hay-market*, in the Year 1729, for above thirty Nights running. So great a Heap of Nonsense and Absurdities were never pack'd together; but to those who have the ill Nature to be delighted with seeing a Man make a Fool of himself, it afforded an uncommon Pleasure. The Author playing the Lord *Flame*, the principal Part himself, speaking sometimes in one Key, sometimes in another, sometimes Dancing, sometimes Fiddling, and sometimes Walking

upon Stilts. Dr. *Byram* wrote an ingenious Prologue to it, which was to ridicule the Play before it appeared, but the Author had not Sense enough to see through it, but took it for a Compliment.

II. *The Cheshire Comics*; a Comedy of the same Cast, acted the next Year, but without Success, the Town being surfeited with that Sort of Ribaldry.

Mr. WILLIAM JOYNER.

This Gentleman was born in *Oxfordshire*, in the Reign of King *Charles II.* and educated at *Magdalen-College*, whereof he was a Fellow, till he changed his Religion, when he voluntarily resigned.

He was replaced in the same College again in the Popish Reign of King *James II.* on the new modelling the University by the Ecclesiastical Commissioners; but on the Prospect of the Revolution, and the Bishop of *Winchester*, Visitor of the College, his being ordered to settle that Society regularly and statuta-bly, all the Fellows were again removed. After Mr. *Joyner* withdrew from *Oxford* the first Time, he wrote the following Play.

The Roman Empress; a Tragedy, acted with Applause at the Theatre Royal, in the Year 1671, and dedicated to Sir *Charles Sidley*.

K.

K.

JOHN KELLY Esq;

THIS Gentleman, a Member of the Society of the *Middle Temple*, has given the Public four Dramatic Pieces.

I. *TIMON in Love*, or *The Innocent Theft*; a Comedy, Translated from the *French*, and acted at the Theatre Royal in *Drury-Lane* with no great Success, in the Year 1733.

II. *The Fall of Bob*; a Farce, acted at the Little Theatre in the *Hay-Market*.

III. *The Married Philosopher*; a Comedy, acted at the Theatre in *Drury-Lane*.

IV. *The Levée*; a Farce; not acted, but printed in the Year 1740, which in the Title Page says,

As it was offered to, and accepted for Representation by the Master of the Old House in *Drury-Lane*, but, by the Inspector of Farces denied a Licence.

THOMAS KILLEGREW Esq;

This Gentleman was Page of Honour to King *Charles I.* and Groom of the Bed-Chamber to King *Charles II.* He attended his Majesty in his Exile, during which Time he made the Tour of *France*, *Italy* and *Spain*.

He was sent Resident to the State of *Venice* in the Year 1651. and was accounted a Man of great Wit. He wrote the eleven Plays following, nine of which were composed in his Travels.

I. *The Parson's Wedding*; in Comedy, wrote at *Bazil* in *Switzerland*, and dedicated to the Lady *Barton*. This Play was revived at the Theatre in *Lincoln's Inn-Fields*, and acted all by Women. It met with Applause, and was printed with the rest of his Plays in a Volume in Folio, in the Year 1664.

II. *BELLAMIRA her Dream*, or *Love of Shadows*; a Tragi-Comedy, dedicated to the Dukes of *Richmond* and *Lenox*.

III. *BELLAMIRA her Dream*, Part Second, written at *Venice*; Dedicated to the Lady *Anne Villers Countess of Essex*.

IV. *CICILIA and CLORINDA*, or *Love in Arms*; a Tragi-Comedy, written at *Turin*. Dedicated to the Countess of *Morton*.

V. *CICILIA and CLORINDA*, Part II. written at *Florence* in the Year 1651. Dedicated to the Lady *Dorothy Sidney*, Countess of *Sunderland*.

VI. *CLARAXILLA*; a Tragi-Comedy, written at *Rome*, and Dedicated to the Author's Sister the Lady *Shannon*.

VII. *The Prisoners*; a Comedy, written in *London*. Dedicated to his Niece the Lady *Compton*.

VIII.

VIII. *The Princess, or Love at first Sight*; a Tragi-Comedy, written at *Naples*. Dedicated to the Lady *Lovelace*.

IX. *The Pilgrim*; a Tragedy, writ at *Paris*. Dedicated to the Countess of *Caernarvon*.

X. THOMASO, or *The Wanderer*; a Comedy.

XI. THOMASO, or *The Wanderer*, Part II. Both acted with Applause.

Sir WILLIAM KILLEGREW.

This Author was Vice-Chamberlain to *Katharine* Queen Dowager, and wrote five Plays, which were acted with Applause.

I. PANDORA, or *The Convents*; a Tragi-Comedy.

II. ORMASDES, a Tragi-Comedy.

III. SELINDRA; a Tragi-Comedy.

IV. *The Siege of URBIN*; a Tragi-Comedy.

V. *The Imperial Tragedy*.

KILLEGREW Esq;

This Gentleman, who had a Place at Court under his present Majesty, when Prince of *Wales*, wrote one Play, called

Chit-Chat; a Comedy, acted at the Theatre Royal in *Drury-Lane*, with great Applause, in the Year 1722. Dedicated to the Duke of *Argyll*, a great Friend to the Author, whose Interest was so powerfully supported, that it was said the

Profits of his Play amounted to above a Thousand Pounds.

Mr. CHARLES KNIPE.

A Gentleman who was educated at *Trinity College*, in the University of *Cambridge*. He wrote one Dramatic Piece, called

A City Ramble; or *The Humours of the Compter*; a Farce of two Acts, performed at the Theatre in *Lincoln's-Inn-Fields*, with some Applause, in the Year 1715.

L.

Mr. JOHN LACY.

THIS Author was born at *Doncaster* in *Yorkshire*, was first bred a Dancing-Master, then went into the Army, being a Lieutenant and Quarter Master; and afterwards turned Player, in which Profession he was so excellent, and so much admired by King *Charles the Second*, that his Majesty had his Picture painted, which is now at *Windsor*, in three several Characters: *Teague* in the *Committee*, *Scruple* in the *Cheats*, and *Gallyard* in the *Variety*. He wrote four Dramatic Pieces:

I. *The Dumb Lady*, or *The Farrier made a Physician*; a Comedy, 1672. Dedicated to the Earl of *Southampton*.

II. *Old Troop*, or *Monsieur Ragou*; a Comedy, 1672.

III.

III. *Sauny the Scot*, or *The Taming of a Shrew*; a Comedy, alter'd from *Shakespear*, and acted at the Theatre Royal with great Applause.

IV. Sir HERCULES BUF-FOON, or *The Poetical Squire*; a Comedy, acted at the Duke's Theatre; but not published till three Years after the Author's Death, in the Year 1684.

Mr. LANGFORD.

This Author wrote one Piece, called

The Mad Captain, or *The Lover his own Rival*; a Comedy.

Mr. JOHN LEANARD.

This Author, *Langbain* tells us, was a very extraordinary Plagiary, who published two Plays wrote by other Men, with very little Alteration, and set his own Name to them.

I. *Country Innocence*, or *The Chambermaid turn'd Quaker*; a Comedy; acted at the Theatre Royal in the Year 1677.

This is little more than Mr. *Brewer's Country Girl* reprinted with a new Title.

II. *The Rambling Justice*, or *The Jealous Husband*; a Comedy, acted at the Theatre Royal in 1680. The greatest Part of this Play is taken from *Middleton's More Dissemblers besides Women*.

Mr. NATHANIEL LEE.

This celebrated Poet was the Son of a Clergyman, and educated at *Westminster School* under Dr. *Busby*, from whence he went to *Trinity College* in the University of *Cambridge*, and afterwards coming to *London*, was, for some short Time, upon the Stage as an Actor, but quitted it, as he found he was never likely to make any considerable Figure on it; yet was he so pathetic a Reader of his own Scenes, in the Plays he wrote himself, that we are told Major *Mohun*, an approved good Actor, was in such Admiration of him at one of his Rehearsals, that he threw down his Part, and cry'd it would be in vain to undertake it, unless he could play it as well as he read it.

He had a great Genius for Tragedy, but his Sublime Diction was sometimes swelled to Bombast, and that to a ridiculous Degree, which somewhat bordered upon that Madness which afterward possessed the Author: For he had the Misfortune to be confined for some Years in *Bedlam*, and after he was enlarged died in one of his Night-Rambles in the Street. His Dramatic Pieces were:

I. *NERO Emperor of Rome*; a Tragedy, acted at the Theatre Royal, 1675. Dedicated to the Earl of *Rocheſter*.

II.

II. SOPHONISBA, or HANNIBAL'S Overthrow; a Tragedy, acted at the Theatre Royal, in the Year 1676. Dedicated to the Duchefs of Portsmouth.

III. GLORIANA, *The Court of AUGUSTUS CÆSAR*; a Tragedy, acted at the Theatre Royal, in the Year 1676. Dedicated also to the Duchefs of Portsmouth.

IV. *The Rival Queens*, or *The Death of ALEXANDER the GREAT*; a Tragedy, acted at the Theatre Royal 1677. Dedicated to the Earl of Mulgrave.

V. MITHRIDATES *King of PONTUS*; a Tragedy, acted at the Theatre Royal 1678. Dedicated to the Earl of Dorset and Middlesex.

VI. THEODOSIUS, or *The Force of Love*; a Tragedy, acted at the Duke of York's Theatre, 1680. Dedicated to the Duchefs of Richmond.

VII. CÆSAR BORGIA; a Tragedy, acted at the Duke's Theatre, 1680. Dedicated to the Earl of Pembroke.

VIII. LUCIUS JUNIUS BRUTUS, *Father of his Country*; a Tragedy, acted at the Duke's Theatre, 1681. Dedicated to the Earl of Dorset and Middlesex.

IX. CONSTANTINE *the GREAT*; a Tragedy, acted at the Theatre Royal 1684.

X. *The Princess of Cleve*; a Tragi-Comedy, acted at the

Queen's Theatre in Dorset-Garden, 1689. Dedicated to the Earl of Dorset and Middlesex.

XI. *The Massacre of Paris*; a Tragedy, acted at the Theatre Royal 1690.

Mr. Lee joined also with Mr. Dryden in two Plays, viz. *The Duke of Guise*, and *OEDIPUS*.

Mr. JOHN LEIGH.

An Actor on the Stage, of no great Credit, wrote one Piece and altered another with as little Success.

I. KENSINGTON *Gardens*; a Comedy, acted in the Year 1720, at the Theatre in *Lincoln's-Inn-Fields*.

II. HOBBS'S *Wedding*, a Farce, being a Sequel to *The Country Wake*; acted at the Theatre in *Lincolns-Inn-Fields*, in the Year 1721, with no Success. It was taken from *Dogget's Country Wake*.

Mr. LEWIS.

An Author, I believe, yet living, and we must suppose of some Merit, since he had the Esteem and Friendship of Mr. Pope; he wrote one Play, called

PHILIP of MACEDON; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, with no great Success, in the Year 1729.

S

Mr.

Mr. GEORGE LIELO.

By Profession a Jeweller, but having a strong Inclination to Poetry, which oftentimes is mistaken for Genius, he wrote five Dramatic Pieces.

I. *The London Merchant, or The History of GEORGE BARNWELL*; a Tragedy, acted, with great Success, at the Theatre Royal in *Drury-Lane*, in the Year 1730.

II. *SYLVIA, or The Country Burial*; a Ballad Opera; performed at the Theatre Royal in *Lincolns-Inn-Fields*, with no Success, in the Year 1731.

III. *The Christian Hero*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, in the Year 1734, with no great Applause: The Story is that of *Scanderbeg*. We have mentioned this Play already in the Preface to this Work.

IV. *ELMERICK*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, in the Year 1735.

V. *Fatal Curiosity*; a Tragedy, acted in the Year 1736, at the Little Theatre in the *Hay-Market*, with good Applause.

Mr THOMAS LUPTON.

This Author wrote one Play, called

All for Money; a Tragedy.

FRANCIS LYNCH, Esq;

Wrote one Piece called *The Independent Patriot*; or *Musical Folly*; a Comedy, acted at the Theatre Royal in *Lincolns-Inn-Fields*, in the Year 1733.

M.

Mr. CHARLES MACKLIN,

AN Actor at the Theatre Royal in *Drury-Lane*, excellent in some Parts, particularly that of *Shylock* the Jew, in *Shakespear's Merchant of VENICE*. He has brought two Pieces upon the Stage.

I. *King Henry VII. or The Popish Impostor*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, with no Success, in the Year 1746; but dragged on to a sixth Night. The Impropriety in the very Title, of mentioning a *Popish Impostor* before the Time of the Reformation, gave no favourable Idea of this Play before its Appearance.

II. *The Suspicious Husband Criticized*; a Farce, acted at the Theatre Royal in *Drury-lane*, in the Year 1747, with no great Success.

Mr.

Mr. JOHN MAIDWELL.

A private School-master in London, who wrote one Play, called

The Loving Enemies; a Comedy, acted at the Duke of York's Theatre, 1680. *Shadwell* wrote the Epilogue to it.

DAVID MALLET Esq;

A Gentleman of North-Britain, and sometime Tutor to his Grace the present Duke of Montrose and his Brother the Lord George Graham. He was so much esteemed in that noble Family, that the late Duke mention'd him in a Manner so much to his Advantage to the late Duchess of Marlborough, that, among other Bequests in her Will, she left him 500 l. with the like Sum to another Gentleman, on Condition they would undertake to write the Life of her Husband, that renowned Hero, to whom this Nation is greatly indebted for the glorious Figure she once made in Europe.

This Gentleman is at present Under-Secretary to his Royal Highness the Prince of Wales. He not long since publish'd all the Works, with the Life of the Lord Bacon; and has given the Public two Dramatic Pieces.

I. *Eurydice*; a Tragedy, acted at the Theatre Royal in Drury-lane, with great Success, in the Year 1731.

II. *Musapha*; a Tragedy, acted at the Theatre Royal in Drury-lane, in the Year 1739, with some Applause. Besides which, he was jointly concern'd with Mr. Thompson in writing

the Masque of *Alfred*.

Mrs. DE LA RIVIER
MANLEY.

This Lady was the Daughter of Sir Roger Manly, and born in one of the Islands of Hampshire, of which her Father was Governor, and which once belonged to France: Sir Roger Manly is said to have been the real Author of the first Volume of that celebrated Work, *The Turkish Spy*. Dr. Midgley, who had the Credit of the whole, being related to the Family, had the Care of looking over Sir Roger's Papers after his Decease, and finding that Manuscript among them, he reserv'd it to his own use, and continued the Work to the eighth Volume. Mrs. Manly, the Lady we are to speak of, was taken great Notice of for her Writings, particularly a Work in four Volumes call'd *Memoirs of the new Atalantis*, in which she was very free with the Characters of many Persons of Quality and Distinction, and also very free with her own Sex in her wanton Description of Love Adventures; she was a Dabbler also in Politics as well as Poetry, hav-

ing been concern'd in the Paper call'd the *Examiner*, and wrote the three following Plays.

I. *The Lost Lover*, or *The Jealous Husband*; a Comedy, acted at the Theatre Royal in the Year 1696.

II. *The Royal Mischief*; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1696.

III. *Lucius the First Christian King of Britain*; a Tragedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1717. Dedicated to Sir *Richard Steele*, whom she had before abused in her *New Atalantis*, but was now so well reconciled to him, that he wrote the Prologue to this Play, as Mr. *Prior* did the Epilogue.

Mr. MANNING.

The Author of one Play, called

All for the Better, or *The Infallible Cure*; a Comedy, with no Date.

Mr. CHARLES MARSH.

A Bookfeller, wrote a Play, called

Amasis King of Egypt; a Tragedy, never acted, but printed in the Year 1742.

BENJAMIN MARTIN, Esq;

Wrote one Tragedy, called *Timoleon*; acted at the Thea-

tre Royal in *Drury-lane*, in the Year 1729, with some Success.

Mr. MATTHEW MEDBOURN.

This Author was an Actor on the Stage in the Reign of King *Charles II.* and being a *Roman Catholic*, and concerned in the *Popish Plot*, was committed to *Newgate*, where he died. He brought the following Piece on the Stage.

Tartuffe, or *The French Puritan*; a Comedy, acted at the Theatre Royal with Applause, in the Year 1670. Dedicated to *Henry Lord Howard*. The Epilogue to it was wrote by the Earl of *Dorset*.

Mr. THOMAS MERITON.

An Author in the Reign of K. *Charles II.* of whom little more can be said, than that he published two Plays:

I. *Love and War*; a Tragedy, never acted, but printed in the Year 1661.

II. *The Wandring Lover*; a Tragi-comedy, acted several Times privately by the Author and his Friends, before the Restoration of K. *Charles the II.*

The Rev. Mr. MILLER.

This Gentleman was at first designed for a Trade, and was for some Time on that account with

with a Merchant, his near Relation in the City, but afterwards went into Orders. He had no Benefice till within a few Weeks of his Death, which happened in the Year 1743; but subsisted I believe chiefly on his Pen: He was the Author of eight Dramatic Pieces.

I. *The Humours of Oxford*; a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1729, with indifferent Success.

II. *The Man of Taste*; a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1731, with great Success.

III. *The Mother in Law*, or *The Doctor the Disease*; a Comedy, acted at the little Theatre in the *Hay-Market*, in the Year 1733, with great Success. This is little more than a Translation of *Moliere's Malade Imaginaire*.

IV. *The Universal Passion*; a Comedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1734. This is an Alteration of *Shakespeare's All's Well that ends Well*.

V. *Art and Nature*; a Comedy, acted at the Theatre Royal in *Drury-lane*, with no Success, in the Year 1737.

VI. *The Coffee-House*; a Farce, acted at the Theatre Royal in *Drury-lane*, with no Success, in the Year 1737.

VII. *An Hospital for Fools*; a Farce, damn'd at the Theatre Royal in *Drury-lane*, in the Year 1738; not one Word of

it being heard, from the Disturbance that was in the House the only Night it was acted.

VIII. *Mahomet the Impostor*; a Tragedy, acted at the Theatre Royal in *Drury-lane*, in the Year 1743, with some Success; during the Run of which the Author died, and this Play was soon after published by his Widow, and Dedicated to the Right Honourable *Edward Southwel Esq*;

Mr. JOSEPH MITCHEL.

A Scots Man, who brought two Dramatic Pieces on the Stage.

I. *Fatal Extravagance*; a Tragedy of one Act, performed at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1720, with some Success. It is partly borrowed from *Shakespeare's Yorkshire Tragedy*. The Author was said to be greatly obliged to Mr. *Aaron Hill* for his Assistance in this Play; it was afterwards improved into three Acts, and performed at the Theatre Royal in *Drury-lane*.

II. *The Highland Fair*, or *The Union of the Clans*; a Ballad Opera, performed at the Theatre Royal in *Drury-lane*, with no Success, in the Year 1731.

CHARLES MOLLOY Esq;

This Gentleman is of the Kingdom of *Ireland*, descended from a good Family, born in

the City of *Dublin*, but educated for the most Part in Foreign Countries. At his first coming into *England*, he entered himself of the *Inner Temple*; he is supposed to have had a Hand in *Fogg's Journal*, and since that to have been the sole Author of a Paper called *Common Sense*. His Dramatic Pieces are,

I. *The Perplexed Couple, or Mistake upon Mistake*; a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*, with little Success, in the Year 1715. It is chiefly translated from the *French*.

II. *The Coquet, or The English Chevalier*; a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1718, with no great Applause.

III. *The Half-Pay Officers*; a Farce, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1720. It is taken from *Sir William Davenant's Love and Honour*.

There was one Thing very remarkable at the Representation of this Farce; the Part of an old Grandmother was performed by Mrs. *Fryer*, who was then 85 Years of Age, and had quitted the Stage ever since the Reign of King *Charles* the Second's Time. It was put in the Bills, *The Part of Lady Richlove to be performed by Peg Fryer, who has not appeared upon the Stage these fifty Years*; which drew together a

great House. The Character in the Farce was supposed to be a very old Woman, and *Peg* went through it very well, as if she had exerted her utmost Abilities: But the Farce ended, she was brought again upon the Stage to dance a Jigg, which had been promised in the Bills. She came tottering in as if ready to fall, and made two or three pretended Offers to go out again; but all on a sudden the Music striking up the *Irish Trot*, she danced and footed it away as nimbly almost as any Wench of five and Twenty could have done.

This Woman afterwards set up a public House at *Tottenham Court*, and great Numbers frequently went to satisfy their Curiosity, in seeing so extraordinary a Person.

Sir THOMAS MOOR.

A Gentleman Knighted by his late Majesty King *George I.* upon what Account we know not; but believe it could hardly be for his Poetry; he lived in *Surry*, and wrote the following Play:

Mangora King of the Timbusians; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1717, with no Success; and indeed it is a most contemptible Piece.

JAMES MOOR SMYTH.
See SMYTH.

Mr.

Mr. PETER MOTTEUX.

This Gentleman was born and bred at *Roban* in *Normandy*; and came over into *England* on account of the Persecution of the Protestants there. He lived at first with his God-father and Relation, *Paul Docminique Esq*; but afterwards grew a considerable Trader himself, kept a large *East-India Warehouse* in *Leadenhall-Street*, and had a very genteel Place in the General Post-Office, relating to the Foreign Letters, being Master of several Languages. He was looked upon as a Man of Wit and Humour; and besides the Dramatic Pieces mentioned below, he wrote several Prologues and Epilogues to other Mens Plays, and Translated *Don Quixotte* from the *Spanish* in five Volumes.

This unfortunate Gentleman was at last found dead in a disorderly House in the Parish of *St. Clements Danes*, not without Suspicion of having been murdered, on which account the Woman of the House and some others took their Trials at the *Old-Baily*; but were acquitted, it being found that he used Means, which occasioned his own Death, to answer some Purposes not to be named. This Accident happened in the Year 1718, on

his Birth-day, which was one Day after he had completed his 57th Year. His Body was interred in the Parish Church of *St. Mary Axe*, which is near his late Dwelling-house in *Leadenhall-street*. His Dramatic Performances are,

I. *Love's a Jest*; a Comedy, acted at the Theatre in *Little Lincoln's-Inn-Fields*, in the Year 1696. Dedicated to *Charles Lord Clifford*.

II. *The Loves of MARS and VENUS*; a Play set to Music, and performed at the Theatre in *Little Lincoln's-Inn-Fields*, in the Year 1696, and dedicated to Colonel *Codrington*.

III. *The Novelty, or Every Act a Play*; consisting of Pastoral, Comedy, Masque, Tragedy and Farce, acted at the Theatre in *Little Lincoln's-Inn-Fields* in the Year 1697. Dedicated to *Charles Cæsar Esq*; The Pastoral is called *Thyrfis*, and was written by Mr. *Oldmixon*. The Comedy is called *All for Money*; and the Masque *Hercules*, both his own. The Tragedy, called *The Unfortunate Couple*, is the latter Part of Dr. *Filmer's Unnatural Brother* and the Farce called *Natura's Magic*, is an Imitation of a *French Comedy*.

IV. *EUROPE'S Revels for the Peace and his Majesty's happy Return*; an Interlude, performed at the Theatre in *Lincoln's-Inn-Fields*, in the

54 Year

Year 1697, on the King's Return to *England*, after the Conclusion of the Peace.

V. *Beauty in Distress*; a Tragedy, acted at the Theatre in *Little Lincoln's-Inn-Fields*, in the Year 1698.

VI. *The Amorous Miser*, or *The Younger the Wiser*; a Comedy.

VII. *Acis and Galatea*; a Masque.

VIII. *Love Dragoon'd*; a Farce.

IX. *The Island Princess*, or *The Generous Portuguese*; a Dramatic Opera.

X. *ARSINOE Queen of CYPRUS*; an Opera, set to Music after the *Italian* Manner, and performed at the Theatre Royal in *Drury-Lane*.

XI. *THOMYRIS Queen of SCYTHIA*; an Opera set to Music after the *Italian* Manner, and performed at the Queen's Theatre in the *Hay-market*.

Altho' I have mentioned these two Opera's set to Music after the *Italian* Manner, as also Mr. *Addison's Rosamond*, Mr. *Hughes's Calypso* and *Telemachus*, &c. wrote in *English* by our own Dramatic Poets, yet I shall not swell this List with the Names of all those wholly performed in *Italian*, and wrote by *Italians*, which have been performed at the Opera-house in the *Hay-market*, because I do not see that they come properly within my De-

sign of giving an Account of the *English* Dramatic Poets; and as they are really not worth Notice as to their Fable or Diction; tho' some of them have been set to incomparable Music.



JOHN MOTTLEY Esq;

THIS Gentleman is the Son of Colonel *Mottley*, who followed the Fortunes of King *James* the Second into *France*, and was so great a Favourite with him, that as that unhappy Prince could not provide for him himself so well as he desired, he, by his Interest, procured for him, who was then only Lieutenant Colonel of Sir *Morris Eustace's* Regiment, a Regiment of his own, in the Service of *Lewis* XIV. at the Head of which he was killed at the Battle of *Turin* in the Year 1706. The Exiled

Exiled King bestowed also some other very great Marks of Distinction upon him, which as they were not conferred till after the Abdication of that Prince, neither his Son's Principles or Fortune would allow him to lay any Claim to them.

The Lady of this Gentleman, (our Author's Mother) was the Daughter of *John Guise* of *Abladscourt* in *Gloucestershire* Esq; and Sister to the celebrated *Mr. Guise* of *All-Souls* College in *Oxford*, one of the greatest Masters of the oriental Languages that any Country ever produced, who translated the *Jewish Mishna* out of *Hebrew* into *Latin*, by which he every where through *Europe* obtained the Name of *Misna Guise*; and also prepared for the Press an Edition of *Abulfeda's* Geography from an *Arabic* Manuscript, which many great Men, as *Shickard*, Librarian to the Emperor, and others, acknowledged themselves not able to read. This Work was designed to have been printed at the Expence of the late Queen *Caroline*, if Death had not prevented her Majesty's Design; of this we have an Account in a printed Letter to *Mr. Guise's* Son, the present Lieutenant General *Guise*, wrote by the Queen's Command, by *Mr. Gagnier*, *Arabic* Professor in the University of *Oxford*, to give an exact Detail, as he says, of

all the Matters treated of by *Abulfeda*, who was a *Syrian* Prince, in his Geography.

This Family of the *Guises* being of Principles directly opposite to those of Colonel *Mottley*, and great Sticklers for the *Revolution* (*Sir John Guise* having left *England* to proffer his Services to the Prince of *Orange*, and landing with him, raised and cloathed a Regiment at his own Expence, with which he drove the Duke of *Beaufort* out of the important City of *Bristol*, which he had taken Possession of for King *James*;) these I say being the Principles of her Family, *Mrs. Mottley* not could be prevailed upon to follow her Husband, tho' she had a great Affection for him, and tho' she received many Invitations from the King and Queen themselves from *St. Germain's*; but chose rather to live upon the Remains of what he left her, tho' at the Time of her Marriage, by the Death of another Brother in *Turky*, who left her his whole Estate, she was a very great Fortune. Her Father at his Death settled an Estate upon her only Son, the Gentleman of whom we are to speak, to come to him after her Decease; but all together not being sufficient to answer the Expences of one whose Mind was much above her diminished Circumstances, this Son consented to sell the Estate merely to pay his

his Mother's Debts, altho' she was only Tenant for Life, which was in the Year 1720, the same Year that he wrote his first Play, being then about 28 Years of Age.

He was born in the Year 1692, between three and four Years after the *Revolution*; his Father returning privately with a secret Commission from King *James*, which the Government here having Intelligence of, several Persons were seized in *London* every Day, during his short Stay, with a Design of apprehending him, one of whom I cannot forbear mentioning for the sake of a Joke of my Lord *Nottingham's*.

Colonel *Mottley* was known to have been very intimate, before he left *England*, with Mr. *Tredenham*, a *Cornish* Gentleman, and Member of Parliament for *St. Marws*, and to sup frequently with him at the *Blue-post* Tavern in the *Hay-market*, whereupon particular Directions were given to search that House; but it proved to no Purpose; for when the Messengers came, whether the Colonel had not been there that Night at all, or was gone, they found Mr. *Tredenham* alone, whom however they seized with a heap of Papers before him, and carried him before the Secretary of State, the Earl of *Nottingham*; my Lord no doubt immediately knew him, being a

Member of the House of Commons, and Nephew to the famous Sir *Edward Seymour*; but ask'd him what all those Papers contained; the other reply'd, that he had been scribbling a Play to amuse himself at his leisure Hours: Well, Sir, said my Lord, you must just give me leave to look into them, which when he had done for some Time he returned them, and told him, upon his Word, *he could find no Plot in them.*

Much about the same Time, Lord *Preston* and Mr. *Ashton* were sent over hither with a Commission of the same Kind, were both apprehended, brought to a Trial, and condemn'd; *Ashton* was executed, but Lord *Preston* afterwards made his Escape, as did Colonel *Mottley*, without being apprehended at all; and the only Consequence that we know of his being here was, the Birth of our Author in the Year aforesaid.

He received his first Education at *St. Martin's* Library School, Founded by Archbishop *Tennison*, but was placed in the *Excise Office* before he was sixteen Years of Age, under the Comptroller, the Lord Viscount *Howe*, whose Brother and Sister were both married to first Cousins of his Mother; Mr. *Charles Howe* to the Lady *Dering*, and his Sister Mrs. *Betty Howe*, to Sir *John Guise*.
He

He had been about 12 Years in this Office, when he produced his first Piece for the Stage, of which hereafter.

Soon after the Accession of his late Majesty King George the First he had the Lord *Hallifax's* Promise, (who was at that Time first Lord of the Treasury) to be one of the Commissioners of the *Wine-Licence Office*; but when the Day came that his Name was to be inserted in the Patent, a more powerful Interest, to his great Surprise, had stept in between him and the Preferment so positively promised him.

The same ill Fortune attended this Gentleman afterwards, when, on Account of an unhappy Contract in the Year 1720, he had resigned his Place in the *Excise-Office*, and Sir *Robert Walpole*, (to whom he was indebted for many other Favours) had actually given him a Place in the *Exchequer*, but three Days after recollected that he had made a prior Promise of it to another; thus he was deprived of two Places at different Times, that he thought himself so certain of, that he would not have given six Pence to have insured either of them.

This Gentleman has had very little Supplies since but by his Pen, and how precarious must that Dependence be to one, who has frequent Fits

of the Gout in his Right Hand, and is, as we are told, at present almost Bed-ridden with that Distemper, and has not been above twice out of his Lodgings these two Years past, and sometimes for several Months together, not out of his Bed! But under these Circumstances can maintain a cheerful Temper, and among several other Pieces he has given the Public, the Book that bears the Title of *Joe Miller's Jests*, was a Collection made by him from other Books, and a great Part of it supplied by his Memory from original Stories recollected in his former Conversations. He some Years ago published the Life of *Peter the Great*, Emperor of *Russia*, in three Volumes; to which was a very large Subscription, with their Royal Highnesses the Prince and Princess of *Wales*, and the Duke at the Head of it. His Dramatic Pieces are,

I. *The Imperial Captives*; a Tragedy, acted with some Success, at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1720.

II. *Antiochus*; a Tragedy, acted at the Theatre Royal in *Lincoln's-Inn-Fields* in the Year 1721, Dedicated to *Washington Earl of Ferrers*, to whom, as we learn by the Dedication, the Author was nearly related.

III. *The Craftsman*, or *Weekly Journalists*; a Farce; acted

acted at the Little French Theatre in the Hay-market in the Year 1729.

IV. *The Widow Bewitch'd*; a Comedy, acted with good Success, at the Theatre in Goodman's Fields, in the Year 1730, and dedicated to the Earl of Albemarle.

Besides which he was concerned in the Ballad Farce, called the *Devil-to-Pay*, as before mentioned; and in the Farce of *Penelope*.

I must mention in this Place, a particular Honour done to this Author by her late Majesty Queen *Caroline*, when Princess of *Wales*, who, against a Play to be acted for his Benefit (on the second of *November*, three Days before, being his-Royal Highness's Birth-day *October* the 30th) disposed of a great Number of Tickets with her own Hand in the Drawing-Room, and most of them were paid for in Gold into the Hands of Colonel *Schutz* the Privy-purse, from whom Mr. *Mottley* received it, with likewise a very liberal Present from the Prince himself.

Mr. WILLIAM MOUNTFORT.

An Actor on the Stage. He had a genteel well-made Person, with an agreeable Aspect, and a clear and melodious Voice; and was reckoned a good Player both in Tragedy and Comedy. In the first he

was much applauded in the Part of *Alexander the Great*, and in the latter was what we have since seen in *Wilks* and *Cibber*, the fine Gentleman, the gay Rake and the Fop, but was thought by some to excel them both.

He died in the thirty-third Year of his Age, being killed in a Rencounter in *Norfolk-street* in the Strand, on Account of Mrs. *Bracegirdle* the Actress. For the particular Accidents that attended his tragical Fall, we refer the Reader to the Trial of the Lord *Mobun*. He wrote three Plays.

I. *The Injur'd Lovers*, or *The Ambitious Father*; a Tragedy, acted at the Theatre Royal, in the Year 1688. Dedicated to James Earl of Arran, Son to the Duke of Hamilton.

II. *The Successful Strangers*; a Tragi-Comedy, acted at the Theatre Royal 1690. Dedicated to the Lord Wharton.

III. *Greenwich-Park*; a Comedy, acted at the Theatre Royal in the Year 1691. Dedicated to the Earl of Essex.

Besides which three Plays of his own, he turned *The Life and Death of Doctor Faustus*, into a Farce, with the Humours of *Harlequin* and *Scaramouch*, acted at the Queen's Theatre in Dorset-Garden.

N.

WILLIAM Duke of NEW-
CASTLE.

THIS Nobleman was of the antient and illustrious Family of *Carvendish*; and not only a Poet himself, but a great Encourager of Poetry in others, and accounted the *Mecænas* of the Age he lived in. He was a Man of Bravery, a great Statesman, and so zealous an Assertor of the Royal Cause, that he continued in Exile with King *Charles II.* till his happy Restoration. He wrote five Plays.

I. *The Country Captain*; a Comedy, acted by his Majesty's Servants in *Black-Fryars*.

II. *The Exile*; a Comedy, acted in the *Black-Fryars*.

III. *The Triumphant Widow*, &c. a Comedy, acted at the Duke's Theatre 1677.

IV. *The Humorous Lovers*; a Comedy, acted by the Duke's Servants 1679.

V. *Variety*; a Tragedy.

Margaret Duchess of NEW-
CASTLE,

The Consort of the above-mentioned noble Duke, wrote the following Dramatic Pieces.

I. *The Female Academy*; a Comedy, 1662.

II. } *Love's Adventures*; a
III. } Comedy, two Parts.

IV. *Nature's three Daughters, Beauty, Love, and Wit*; a Comedy.

V. Second Part of Ditto.

VI. *The Apocryphal Ladies*; a Comedy.

VII. *Public Wooing*; a Comedy.

VIII. *Matrimonial Troubles*, First Part, a Comedy.

IX. Second Part, a Tragedy.

X. *The Unnatural Tragedy*.

XI. *Bell in Campo*; a Tragedy.

XII. Ditto second Part.

XIII. *The Comical Husb*; a Comedy.

XIV. *The Lady's Contemplation*; a Comedy.

XV. Second Part.

XVI. *Youth's Glory, and Death's Banquet*; a Tragedy.

XVII. Second Part.

XVIII. *Wit's Cabal*; a Comedy.

XIX. Second Part.

XX. *Several Wits*; a Comedy.

XXI. *Religions*; a Comedy.

XXII. *The Convent of Pleasure*; a Comedy.

XXIII. *The Sociable Companions*; or *Female Wits*; a Comedy.

XXIV. *The Presence*; a Comedy.

XXV.

XXV. *The Bridals*; a Comedy.

XXVI. *The Blazing World*; a Comedy.

XXVII. Ditto Second Part.

Her Grace published two Volumes in Folio, containing her Poems, her own Life, and the Life of the Duke her Husband, in *English* and *Latin*, printed in the Year 1668.

Mr. THOMAS NUCE.

This Gentleman wrote one Play, called

OCTAVIA; a Tragedy, without a Date.

THOMAS ODELL Esq;

THIS Gentleman was born in *Buckinghamshire*, in which County he had a good paternal Estate, and afterwards coming to *London*, by the Interest of the Lord *Wharton* and other his Friends, enjoyed a handsome Pension from the Government; but on the Death of that noble Lord and some other Accidents his Fortune being somewhat impaired, he erected a Theatre in *Goodman's Fields* in *October* 1729, which answered his Expectations extremely well the first Year; but the Lord Mayor and Court of Aldermen of the City *London* addressing his Majesty to suppress it, upon which an Order

being sent from Court, in Compliance to which, (for there was then no Act of Parliament to restrain the Stage) Mr. Odell shut up his House for a short Time, which was such a Baulk to it, that he found himself under a Necessity to dispose of it to Mr. *Henry Giffard*, who raised a Subscription and built a new Theatre in the same Place, which went on successfully till the Act abovementioned passed, and then it was entirely laid aside, as to the Purpose for which it was erected.

Mr. Odell is at present Deputy Master of the Revels under the Duke of *Grafton* and *William Chetwynd* Esq; the Licenser of the Stage; and is himself the Author of the following Dramatic Pieces.

I. *The Chimæra*; a Farce; acted at the Theatre Royal in *Lincoln's-Inn-Fields*, in the Year 1720.

II. *The Smugglers*; a Farce, acted at the Little Theatre in the *Hay-market* in the Year 1729.

III. *The Patron*; a Ballad-Opera, acted at the Little Theatre in the *Hay-market* in the Year 1729.

IV. *The Prodigal*, or *Recruits for the Queen of Hungary*; a Comedy, acted at the Little Theatre in the *Hay-market*, in the Year 1744. This Play is an Alteration of *Shadwell's Woman Captain*.

Mr.

Mr. ODINGSSELLS.

This Gentleman was the Author of the three following Dramatic Pieces :

I. *The Bath Unmask'd*; a Comedy, acted at the Theatre Royal in *Drury-Lane*, in the Year 1725.

II. *The Capricious Lovers*; a Comedy, acted at the Theatre Royal in *Drury-Lane*, in the Year 1727.

III. BAYES'S OPERA; performed at the Theatre Royal in *Drury-Lane*, in the Year 1731. To this Opera is a Preface concerning that Way of Writing.

Mr. JOHN OLDMIXON.

This Gentleman was descended of a good Family in *Somersetshire* near the Town of *Bridgwater*. Mr. Pope, in the Notes to his *Dunciad* says, 'that next to Mr. Dennis, he was the most ancient Critic of our Nation; an unjust Censurer of Mr. Addison in his Prose Essay on Criticism. He was all his Life-time a virulent Writer for Hire, and received his Reward in a small Place.' He died about two Years since, in the Year 1745, and had been the Author of the three following Dramatic Pieces.

I. AMYNTAS; a Pastoral, performed at the Theatre

Royal with no Success, dedicated to the Dukes of *Marlborough*.

II. *The Grove, or Love's Paradise*; an Opera.

III. *The Governor of Cyprus*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*. Besides *Thyrsis* already mentioned in *Motteux's Novelty*.



Mr. THOMAS OTWAY.

THIS celebrated Poet was born in the County of *Suffex*, being the Son of a Clergyman there, and received his first Education at *Winchester*, from whence he went to *Christ-Church-College* in the University of *Oxford*, but did not continue in it long enough to take any Degree. He next obtained a Cornecy in a Troop of Horse, which he did not keep long, but suffered various Turns of Fortune, being sometimes extremely low, and sometimes

times in a flourishing Condition, as the Success of his Genius and his Love of Pleasure had fill'd or empty'd his Purse. He delighted much in gay Company, and was too negligent of the Consequences of hard Drinking.

Mr. *Dryden*, we are told, had no good Understanding with him, on Account of his Intimacy with *Shadwell*, who was his Aversion. Of his Intimacy with *Shadwell* and of his Poverty, the Lord *Rochester* takes Notice in his Session of the Poets, in the following abusive Lines :

TOM OTWAY came next,

Tom *Shadwell's* dear Zany,
And swears for Heroics he
writes best of any.

DON CARLOS his Pockets so
amply had fill'd,
That his Mange was quite cur'd,
and his Lice were all kill'd.

He was certainly a Man of Genius and excellent Parts, tho' he did not appear to great Advantage in his first Play ; but rose upon the World in every Attempt, till he wrote his *Venice Preserved*, a finished Piece, that came out the same Year he died, which was, at a dirty Ale-house on *Tower-hill*, on the Fourteenth of April 1685. and in the Thirty-fourth Year of his Age. His Dramatic Pieces are,

I. *ALCIBIADES* ; a Tragedy, acted at the Duke of *York's* Theatre 1675. Dedicated to the Earl of *Dorset* and *Middlesex*.

II. *TITUS and BERENICE* ; a Tragedy, acted at his Royal Highness's Theatre 1677. Dedicated to the Earl of *Rochester*.

III. *Friendship in Fashion* ; a Comedy, acted at the Duke's Theatre 1678. Dedicated to the Earl of *Dorset* and *Middlesex*.

IV. *DON CHARLOS, Prince of Spain* ; a Tragedy, acted at the Duke's Theatre 1679. Dedicated to his Royal Highness the Duke.

V. *The Orphan, or The Unhappy Marriage* ; a Tragedy, acted at the Duke of *York's* Theatre 1680. Dedicated to her Royal Highness the Duchess.

VI. *The History and Fall of CAIUS MARIUS* ; a Tragedy, acted at the Duke's Theatre 1680. Dedicated to the Lord Viscount-*Falkland*. This Play is chiefly borrowed from *Shakespeare's Romeo and Juliet*.

VII. *The Soldier's Fortune* ; a Comedy, acted at the Duke's Theatre 1681. Dedicated to Mr. *Bentley* his Bookseller.

VIII. *The Atheist, or The second Part of the Soldier's Fortune* ; a Comedy, acted at the Duke's Theatre 1684. Dedicated to Lord *Eland*, eldest Son

Son to the Marquess of Halifax.

IX. *Venice Preserved*, or *A Plot discovered*; a Tragedy, acted at the Duke's Theatre 1685. Dedicated to the Dukes of Portsmouth.

His Plays, Poems, and Love-Letters are published in two Volumes in 12mo. Mr. Otway likewise made an excellent Translation from the French, of a Book called *The History of the Triumvirate*.

Mr. OWEN.

This Gentleman, who was educated at Eton School, and afterwards removed to King's College, in the University of Cambridge, wrote one Play, called

Hypermetra, or *Love in Tears*; a Tragedy.

Mr. JOHN OZELL.

This Gentleman was not the Author of any Play himself; but the Translator of many viz.

I. *Alexander*; a Tragedy.

II. *Britannicus*; a Tragedy. Both from Racine.

III. *The Litigants*; a Comedy, from Racine.

IV. *Manlius Capitolinus*; a Tragedy, from *La Fosse*.

V. *The Cid*; a Tragedy, also from Corneille.

VI. *Cato of Utica*; a Tragedy, from *Des Champs*, acted at the Theatre in Lincoln's-Inn-Fields, in the Year 1716. Dedicated to Count Volkre, the

Emperor's Envoy: To which is added a Parallel between this Play and Mr. Addison's *Cato*.

VII. *The Fair of St. Germain*; a Farce, from Boursault.

The following 32 Plays are all from Moliere.

VIII. *Sir Martin Mar-all*; from the Play called *L'Estourdi*.

IX. *The Amorous Quarrel*; a Comedy; from a Play called *Le Depit Amoureux*.

X. *The Affected Ladies*; a Comedy; from *Les Precieuses Ridicules*.

XI. *The Imaginary Cuckold*; a Comedy, from *Le Cocu Imaginaire*.

XII. *A School for Husbands*.

XIII. *The Impertinents*; from *Les Facheux*.

XIV. *A School for Women*.

XV. *The School for Women* Criticized.

XVI. *The Princess of Elis*, or *The Pleasures of the Enchanted Island*.

XVII. D^o. second Part.

XVIII. D^o. third Part.

XIX. *The Forced Marriage*; a Comedy.

XX. *Love the best Physician*; a Comedy.

XXI. *The Man-Hater*; from *Misanthrope*.

XXII. *The Forced Physician*; a Comedy, from *Le Medecin malgre lui*.

XXIII. *The Sicilian*, or *Love makes a Painter*; a Comedy.

XXIV. *Amphitryon*; a Comedy.

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XXV. *The Miser*; a Comedy.

XXVI. *George Dandin*, or *The Wanton Wife*; a Comedy.

XXVII. *Tartuffe*, or *The Hypocrite*; a Comedy.

XXVIII. *Monsieur de Pourceaugnac*, or *Squire Trelooby*; a Comedy.

XXIX. *The Gentleman Citizen*; a Comedy.

XXX. *The Cheats of Scapin*; a Comedy.

XXXI. *Psyche*.

XXXII. *The Learned Ladies*; a Comedy.

XXXIII. *Don Garcia of Navarre*; or *the Jealous Prince*.

XXXIV. *The Impromptu of Versailles*.

XXXV. *The Libertine*.

XXXVI. *Melicerta*, an Heroic Pastoral.

XXXVII. *The Magnificent Lovers*.

XXXVIII. *The Countess of Escarbagnas*.

XXXIX. *The Hypochondriac*; a Comedy.

Moliere died on the Stage, performing the Part of his own *Hypochondriac*, i. e. *Le Malade Imaginaire*, on the third Night, which was February 17th, 1679, in the 63d Year of his Age. These Comedies have been better translated since, for Mr. Watts, Printer in *Wild Court, Wild Street*.

P

Mr. PATTISON.

THE Author of one Play, called *ARMINIUS*; a Tragedy, never acted; but printed in the Year 1742.

Mrs CATHARINE PHILLIPS.

This Lady was born in *Brecknockshire* in *Wales*, and was Cotemporary with *Cowley*, by whom she was as greatly admired and commended, as well as by the Earls of *Orrery*, *Roscomon*, *Flatman*, and other eminent Poets. She was commonly call'd the *Matchless ORINDA*, on account of an Epistolary Correspondence carried on between her and Sir *Charles Cotterel*, under the feign'd Names of *Orinda* and *Polyarchus*; their Letters are still extant, printed in one Volume.

She died of the small Pox in the 31st Year of her Age, in the Year 1664; and published two Plays, chiefly translated from *Corneille*.

I. *HORACE*; a Tragedy, 1678. Sir *John Denham* added a fifth Act to this Play, and it was performed at Court by persons of Quality: The Duke of *Monmouth* spoke the Prologue.

II. *Pompey*; a Tragedy, acted at the Duke's Theatre, 1678. Dedicated to the Countess

tefs of *Cork*. The Earl of *Roscemon* wrote the Prologue to it.

WILLIAM PHILIPS, Esq;

The Author of one Play, called

The Revengeful Queen; a Tragedy, acted at the Theatre Royal, in the Year 1698.

AMBROSE PHILIPS, Esq;

This Gentleman is of a very antient and considerable Family in the County of *Leicester*, and was educated at *St. John's College* in *Cambridge*, where he wrote his *Pastorals*, some of the sweetest Things in the *English* Poetry: While he was at the same University, he published *The Life of Archbishop Williams*; whose History he rescued from the tedious, and indeed impertinent Prolixity, with which Bishop *Hackett's* Life of that Prelate is stuffed.

In the first Volume of the *Tatlers* we have a little Poem of this Author's, dated from *Copenhagen*, which he calls a Winter Piece. The Author of the *Tatlers* says, "This is as fine a Piece as we ever had from any of the Schools of the most learned Painters; such Images as these give us a new Pleasure in our Sight, and fix upon our Minds traces of Reflection, which accompany us when-

"ever the like Objects occur."

Mr. *Philips*, was concerned with Dr. *Boulter*, afterward Archbishop of *Ardmagh*, Lord Primate of *Ireland*; the Right Honourable *Richard West*, Esq; Lord Chancellor of *Ireland*; the Reverend Mr. *Gilbert Burnet*, and the Reverend Mr. *Henry Stephens*, in writing a Paper called *The Free Thinker*, but all published by him, and since reprinted in three Volumes 12mo. In the latter Part of the Reign of Queen *Anne*, he was Secretary to the *Hanover Club*, a Society of Noblemen and Gentlemen who met in Honour, and to support the Interest of the Protestant Succession. After the Accession of his late Majesty K. *George I.* he was in the Commission of the Peace, and appointed a Commissioner of the Lottery Office; but upon the Advancement of his Friend Dr. *Boulter* to the Archbishopric of *Dublin*, he went with him into *Ireland*, where he had considerable Preferments, which he still enjoys, and is a Member of the House of Commons there, as Representative in Parliament for the County of *Ardmagh*. His Dramatic Pieces are,

I. *The Distrest Mother*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, with great Success, in the Year 1711. This Play is chiefly taken from the *Andromache* of *Racine*; but the fifth Act is almost wholly

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Mr.

Mr. *Philips's* own, which is thought to have more Spirit in it than the rest of the Piece. There is a very good Epilogue to it, wrote by the late ingenious but unhappy Mr. *Budgell*.

II. *The Briton*; a Tragedy, acted, with good Success, at the Theatre Royal in *Drury-Lane*, in the Year 1721.

III. HUMPHRY Duke of GLOUCESTER; a Tragedy, acted likewise with Applause, at the Theatre Royal in *Drury-Lane*, in the Year 1722.

These three Plays are printed in one Volume 12mo.

Mr. JOHN PHILIPS,

The Name put to the two following low Farces, and I believe only a fictitious one. The ingenious Mr. *John Philips*, Author of the *Splendid Shilling*, wrote no Plays.

I. *The Earl of MAR Marr'd*, with the Humours of *Jockey the Highlander*. Printed in the Year 1716.

II. *The Pretender's Flight*; or *A Mock Coronation*; with the Humours of the facetious *Harry St. John*. Printed also in the Year 1716.

Capt. WILLIAM PHILIPPS,

The Author of one Play, called,

HIBERNIA Free'd; a Tragedy, acted at the Theatre

Royal in *Lincoln's-Inn-Fields*, in the Year 1721, and dedicated to the Earl of *Thomond*.

Mr. EDWARD PHILIPS,

The Author of the following Dramatic Pieces.

I. *The Mock-Lawyer*; a Farce, acted at the Theatre Royal in *Drury-Lane*, with pretty good Success, in the Year 1733.

II. *The Livery Rake*, and *Country Lass*; an Opera, acted at the Theatre Royal in *Drury-Lane*, in the Year 1731.

III. *The Chambermaid*; a Ballad Opera, performed at the Theatre Royal in *Drury-Lane*, in the Year 1734.

IV. BRITONS *Strike Home*, or *The Sailor's Rehearsal*; a Ballad Farce, performed at the Theatre Royal in *Drury-Lane*, with no Success, in the Year 1742.

Mrs. MARY PIX.

This Gentlewoman's Maiden Name was *Griffith*, being the Daughter of one Mr. *Griffith*, a Clergyman, at *Nettlebed* in *Oxfordshire*; but we have no Account of her Husband. She has left seven Dramatic Pieces.

I. *The Spanish Wives*; a Farce of three Acts, performed at the Theatre in *Dorset Gardens*, in the Year 1696, with Applause; dedicated to Sir *Thomas Tipping*.

II.

II. *IBRAHIM the XII. Emperor of the Turks*; a Tragedy, acted at the Theatre Royal, in the Year 1696. Dedicated to *Richard Minchal, Esq;*

III. *The Innocent Mistress*; a Comedy, acted at the Theatre in *Little-Lincoln's-Inn-Fields*, in the Year 1697.

IV. *Queen CATHARINE, or The Ruins of Lowe*; a Tragedy, acted at the Theatre in *Little-Lincoln's-Inn-Fields*, in the Year 1698. Dedicated to *Mrs. Coke of Norfolk*.

V. *The Deceiver Deceived*; a Comedy, acted at the Theatre in *Little-Lincoln's-Inn-Fields*.

VI. *The Czar of Muscovy*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*.

VII. *The Double Distress*; a Tragedy.

WILLIAM POPPLE, Esq;

This Gentleman, the present Governor of the Island of *Bermudas*, is the Author of one Play, called,

Double Deceit, or A Cure for Jealousy; a Comedy, acted at the Theatre Royal in *Drury-Lane* in the Year 1736.

SAMUEL PORDAGE, Esq;

A Gentleman of *Lincoln's-Inn*, who, in the Reign of King *Charles II.* wrote two Plays.

I. *HEROD and MARIAMNE*; a Tragedy, acted at the Thea-

tre Royal, 1673, and dedicated to the Dukes of *Albemarle*.

II. *The Siege of BABYLON*; a Tragi-Comedy, acted at the Duke of *York's Theatre*, 1678. Dedicated to her Royal Highness the Dukes.

THOMAS PORTER, Esq;

In the Reign of King *Charles II.* this Gentleman wrote two Plays

I. *The Carnival*; a Comedy, acted at the Theatre Royal, 1664.

II. *The Villain*; a Tragedy, acted at the Duke's Theatre.

Mr. GEORGE POWEL.

He was an Actor of great Eminence, but not without great Blemishes; he died in the Year 1714, and had wrote four Plays.

I. *BRUTUS of ALBA, or AUGUSTUS's Triumph*; a Dramatic Opera, performed at the Theatre in *Dorset Garden*, 1690.

II. *The Treacherous Brother*; a Tragedy, acted at the Theatre Royal, 1690. Dedicated to the Patentees of the Theatre.

III. *ALPHONSO, King of NAPLES*; a Tragedy, acted at the Theatre Royal in the Year 1691. Dedicated to the Dukes of *Ormond*.

IV. *A Very Good Wife*; a Comedy, acted at the Theatre Royal,

Royal, 1695. Dedicated to
Alexander Popham, Esq;

R.

Mr. JAMES RALPH.

This Author, now living,
has brought the following Dramatic Pieces upon the Stage.

I. *The Fashionable Lady*, or
Harlequin's Opera; performed
at the Theatre in Goodman's-
Fields, in the Year 1730.

II. *The Fall of the Earl of
Essex*; acted at the Theatre
in Goodman's-Fields, in the
Year 1731.

III. *The Lawyers Feast*; a
Farce, acted at the Theatre
Royal in Drury-Lane, in the
Year 1744.

IV. *The Astrologer*; a Co-
medy, acted one Night only,
at the Theatre Royal in Drury-
Lane, in the Year 1744.

Mr. EDWARD RAVENSCROFT.

This Gentleman was of a
good Family, and enter'd of
the *Middle Temple*; but ap-
plied himself very little to the
Law. He published the fol-
lowing Dramatic Pieces.

I. *The Careless Lovers*; a
Comedy, acted at the Duke's
Theatre, 1673.

II. MAMAMOUCI, or *The
Citizen turn'd Gentleman*; a
Comedy, acted at the Duke's
Theatre, 1675. Dedicated to
his Highness Prince Rupert.

III. SCARAMOUCI a *Philo-
sopher*, HARLEQUIN a *School-
Boy*, BRAVO a *Merchant and
Magician*; a Comedy, acted
at the Theatre Royal, 1677.

IV. *The Wrangling Lovers*,
or *The Invisible Mistress*; a
Comedy, acted at the Duke's
Theatre, 1677.

V. King EDGAR and AL-
FREDA; a Tragedy, acted at
the Theatre Royal, 1677.

VI. *The English Lawyer*; a
Comedy, acted at the Theatre
Royal, 1678. This is a Trans-
lation of the *Latin Play* called
Ignoramus.

VII. *The London Cuckolds*;
a Comedy, acted at the Duke's
Theatre, 1683, with great
Success, and is still frequently
acted; and, tho' a very im-
moral Piece, is thought, by
the meaner Sort, a diverting
Entertainment.

VIII. Dame DOBSON, or
The Cunning Woman; a Co-
medy, acted at the Duke's
Theatre, 1684.

IX. *The Canterbury Guests*,
or *A Bargain Broken*; a Co-
medy, acted at the Theatre
Royal, 1695, and dedicated
to Rowland Eyre, Esq;

X. *The Anatomist*, or *The
Sham Doctor*; a Comedy, act-
ed with Applause at the
Theatre in Little-Lincoln's-
Inn-Fields, in the Year 1697,
and dedicated to Thomas Ra-
venscroft, Esq; This Farce,
tho' a mean Performance, is
often acted, but that is chiefly
for

for shewing one Actor [Mr. *Blakes*] who is inimitable in his mimicking a *Frenchman*.

XI. *The Italian Husband*; a Tragedy, acted at the Theatre in *Little - Lincoln's - Inn-Fields*, 1697.

Mr. JOSEPH REED.

This Author is a Tradesman at *Stockton* in the Bishoprick of *Durham*, and, having some Genius for Poetry, has printed one Dramatic Piece, called,

The Superannuated Gallant; a Farce.

Mr. EDWARD REVET,

The Author of one Play, called,

The Town-Shifts, or *The Suburb-Justice*; a Comedy, acted at the Duke's Theatre, 1671.

NICHOLAS ROWE, Esq;

This Gentleman was the Son of *John Rowe*, Esq; Serjeant at Law, descended from a good Family in the County of *Devon*. He was educated at *Westminster School* under the Learned Dr. *Busby*, and from thence removed to the *Middle-Temple*, where he studied the Law, and was called to the Bar.

In the Reign of Queen *Anne* he was, for some Time, Under-Secretary to the Duke of

Queensberry and *Dover*, Principal Secretary of State; and after the Accession of his Majesty King *George I.* was made Clerk of the Council to the Prince of *Wales*; and, upon the Death of Mr. *Tate*, appointed Poet Laureat; then made one of the Surveyors of the Customs in the Port of *London*, and Secretary of the Presentations to the Lord High Chancellor of *Great Britain*: All which Places, to the Value of near Twelve hundred Pounds a Year, he enjoy'd to the Time of his Death, which was in the Year 1724.

His Dramatic Pieces are,

I. *The Ambitious Stepmother*; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*. Dedicated to the Earl of *Jersey*.

II. *TAMERLANE*; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*. Dedicated to the Marquess *Hartington*. It was at first, and still continues to be, acted with very great Applause. It has been for many Years constantly acted at all the Theatres on the 4th of *November*, being the Birth-Day of King *William III.* the Part of *Tamerlane* being intended by the Author as a Draught of that Prince's Character.

III. *The Fair Penitent*; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*, with great Success, and dedicated to the Duchess of *Ormond*.

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IV. *The Biter*; a Comedy of three Acts, perform'd at the Theatre in *Lincoln's-Inn-Fields*, with no Success.

V. ULYSSES; a Tragedy, acted at the Queen's Theatre in the *Hay-Market*, and dedicated to the Earl of *Godolphin*.

VI. *The Royal Convert*; a Tragedy, acted at the Queen's Theatre in the *Hay-Market*. Dedicated to *Charles* Earl of *Halifax*.

VII. *The Tragedy of JANE SHORE*; acted at the Theatre Royal in *Drury-Lane*, with good Success, and dedicated to the Duke of *Queensberry* and *Dover*.

VIII. *The Tragedy of the Lady JANE GRAY*; acted at the Theatre Royal in *Drury-Lane*, with good Success, and dedicated to the Princess of *WALES*.

Mr. Rowe's Plays are printed in two Volumes in 12mo, with a general Dedication to *Edward-Henry* Earl of *Warwick*. He likewise gave the Public a good Translation of *LUCAN'S PHARSALIA*, which he printed by Subscription.

THOMAS RYMER, Esq;

This Gentleman was a Member of the Society of *Gray's-Inn*, and succeeded Mr. *Shadwell* as Historiographer to King *William III*. His Collection called *THE FOEDERA* is a very valuable Work, and indeed he

seems to have been a better Historian than Critic or Poet. In his *View of the Tragedies of the last Age*, he has some severe Remarks on *Shakeſpear's Othello*, which, tho' there are Wit and Judgment in some of them, are for the most part malicious and impertinent: And this rigid Censurer of one of the greatest Genius's that ever was born, has himself produced one wretched Play, called,

EDGAR, or *The English Monarch*; a Tragedy, acted in the Year 1678, with no Success, yet dedicated to King *Charles II*.

S.

SIR THOMAS ST. SERFE.

THIS Gentleman was of *North-Britain*, and, in the Reign of King *Charles II*. wrote one Play, called,

TARUGO'S WILES, or *The Coffee-House*; a Comedy, acted at the Duke of *York's* Theatre, in the Year 1668, and dedicated to the Marquess of *Huntley*.

RICHARD SAVAGE, Esq;

This Gentleman was a natural Son of the late Earl *Rivers* by the Countess of *Macclesfield*, who was divorced from her Husband, but not till she was pregnant of this Child, upon which account, partly, the

the Divorce was obtain'd; otherwise our Author would have been born the legitimate Heir to the Earldom of *Macclesfield* and a very large Estate; his Misfortunes may therefore be said to have been begun before his Birth; but of the long Series of them, to the Time of his Death in the Year 1743, and the 46th of his Age, we have so ample Account in his Life printed for *J. Roberts* in *Warwick-Lane*, in the Year 1744, that we shall refer our Readers to that; and proceed to give an Account of his Dramatic Pieces, which are as follow.

I. *Woman's a Riddle*; a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1716. We have already mentioned this Play, in the Account of *Mr. Christopher Bullock*.

II. *Love in a Veil*; a Comedy, acted at the Theatre Royal in *Drury-Lane*, in the Year 1718.

III. *Sir THOMAS OVERBURY*; a Tragedy, acted at the Theatre in *Drury-Lane* in the Year 1725. In this Play the Author performed the principal Part himself; but to no great Advantage, having neither an agreeable Voice nor Aspect.

Mr. CHARLES SAUNDERS.

This Gentleman, in the

Reign of King *Charles II.* while he was a King's Scholar at *Westminster School*, wrote one Play, called,

TAMBERLAIN the Great; a Tragedy, acted at the Theatre Royal 1681.

Mr. THOMAS SCOTT.

This Gentleman received his first Education at *Westminster-School*, from whence he removed to the University of *Cambridge*, and was afterwards Secretary to the Earl of *Roxburgh*. He wrote two Plays.

I. *The Mock Marriage*; a Comedy, acted at the Theatre in *Dorset Garden* 1696.

II. *The Unhappy Marriage, or A Fruitless Revenge*; a Tragedy, acted at the Theatre Royal.

Mr. ELKANAH SETTLE.

This Gentleman was sometime of *Trinity College, Oxon.* and, after his coming to *London*, having spent a good Fortune, was obliged to write, thro' Necessity. He was once in some Vogue with his Party, and Author or Publisher of many noted Pamphlets in the time of King *Charles the Second*. He answered all *Dryden's* political Poems; and being cry'd up, on one Side, succeeded not a little in his Tragedy of the Empress of *Morocco*, upon which, we are told,

told, he grew insolent. The Wits wrote against his Play; he replied, and the Town in general judg'd he had the better. In short, *Settle* was then thought, as Mr. *Dennis* * says, a formidable Rival to Mr. *Dryden*; and not only the Town, but the University of *Cambridge* was divided which to prefer; and in both Places the younger sort inclined to *Elkanah*.

He was not constant to his Party Principles, but wrote on all Sides. He managed a famous Ceremony of Burning the Pope, on *November* 17, 1680, and afterwards became a Trooper in King *James's* Army on *Hounslow-Heath*.

Afterwards he was made City Poet; the Business of which Employment was to write yearly Panegyrics upon the Lord Mayors, and Verses to be spoken in the Pageants; but as that Part of the Shew is frugally abolished, he was the last who enjoy'd this Office.

Martinus Scriblerus, in his Notes to the *Dunciad*, tells us, he kept a Booth at *Bartholomew Fair*, where, in a Droll called *St. George for England*, he acted, in his old Age, in a Dragon of Green Leather of his own Invention. He was at last taken into the *Charter-House*, and there died, about the Year 1723. His Dramatic Pieces are,

I. *The Empress of Morocco*; a Tragedy, acted at the Duke's Theatre with great Applause, in the Year 1673. It was so much admired, that it was performed at Court, the Lords and Ladies of the Bedchamber acting Parts in it. It was dedicated to *Henry Earl of Norwich*, Earl-Marshal of *England*, and was adorned with Cuts, being the first Play set off in that manner. *Dryden*, *Shadwell*, and *Crown*, wrote against it, which began a famous Controversy among the Wits of the Town, wherein Mr. *Dryden* was roughly handled, particularly by the Earl of *Rocheſter* and the Duke of *Buckingham*; and *Settle*, as before observed, was thought to have the better of the Argument.

II. *Lowe and Revenge*; a Tragedy, acted at the Duke of *York's* Theatre, 1675. Dedicated to the Duke of *Newcastle*.

III. *CAMBYSES King of PERSIA*; a Tragedy, acted at the Duke's Theatre, 1675. Dedicated to the Duchess of *Monmouth*.

IV. *The Conquest of CHINA by the TARTARS*; a Tragedy, acted at the Duke's Theatre, 1676. Dedicated to the Lord *Howard of Castle-Rising*.

V. *IBRAHIM, the Illustrious Bassa*; a Tragedy, acted at the Duke's Theatre, 1677. Dedicated.

* Preface to Remarks on Homer.

acted to the Duchess of *Albemarle*.

VI. *Pastor-Fido*, or *The Faithful Shepherd*; a Dramatic Pastoral, presented at the Duke of York's Theatre 1677. Dedicated to the Lady *Elizabeth Delaval*. This is Sir *Richard Fanshawe*'s Translation from *Guarini*, somewhat alter'd.

VII. *Fatal Love*, or *The Forc'd Inconstancy*; a Tragedy, acted at the Theatre Royal 1680. Dedicated to Sir *Robert Owen*.

VIII. *The Female Prelate*, or *The History of the Life and Death of Pope Joan*; a Tragedy, acted at the Theatre Royal 1680. Dedicated to the Earl of *Shaftesbury*.

IX. *The Heir of Morocco*, with the *Death of Gayland*; a Tragedy, acted at the Theatre Royal 1682. Dedicated to the Lady *Wentworth*.

X. *Distress'd Innocence*, or *The Princess of Persia*; a Tragedy, acted with Applause, at the Theatre Royal, 1682. Dedicated to *John Lord Cutts*. The Author owns himself obliged to Mr. *Betterton* for some valuable Hints in this Play, and that Mr. *Montford* wrote the last Scene of it.

XI. *The Ambitious Slave*, or *The Generous Revenge*; a Tragedy, acted at the Theatre Royal 1694; and Dedicated to *John Bright*, Esq;

XII. *The World in the Moon*; a Dramatic - Comic - Opera,

perform'd at the Theatre in *Dorset-Garden*, by his Majesty's Servants, 1698. Dedicated to *Christopher Rich*, Esq;

XIII. *The Virgin Prophetess*, or *The Fate of Troy*; an Opera.

XIV. *The City Ramble*, or *The Play-house Wedding*; a Comedy, acted at the Theatre Royal 1712.

XV. *The Ladies Triumph*; a comic Opera, perform'd at the Theatre in *Lincoln's-Inn-Fields*, by Subscription, 1718.

GEORGE SEWELL, M. D.

This Gentleman had his first Education at *Eton*, from whence he removed to the University of *Cambridge*, where he studied Physic, and having afterwards a Diploma from the University of *Aberdeen*, to confer the Degree of Doctor upon him, he practis'd as a Physician, particularly at *Hampsted*, where he had a little House, and where he died, in the Year 1729.

He wrote one Play, call'd *Sir Walter Raleigh*; a Tragedy, acted with good Success, at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1719. Dedicated to Secretary *Craggs*.

THOMAS SHADWELL, Esq;

He was a Gentleman of a good Family in the County of *Stafford*, and was much esteem'd for his Talent in Comedy,

medy, by several Persons of great Wit and great Quality : The Earl of *Rochester* says,

None seem to touch upon true Comedy,

But hasty Shadwell, and slow Wycherly.

Which seems in some sort to give the Preference to the Genius of *Shadwell*, as he was not so slow as the other : And yet Lord *Rochester* had a better Opinion of his Conversation, than of his Writings ; for he said, “ if he had “ burnt all he wrote, and printed all he spoke, he would “ have had more Wit and Humour than any other Poet.

By the Interest of the Earl of *Dorset* at Court, he was made his Majesty's Historiographer ; and succeeded Mr. *Dryden* as Poet Laureat, which was a double Mortification to poor *Dryden*, who had ever an Antipathy to him, of which he gave a sufficient Proof, in that severe Satire called *Mac Fleckno*. But Mr. *Dryden* was restored to his Place, upon the Death of Mr. *Shadwell*, which happened in the Year 1692, by taking too large a Dose of Opium, given him by mistake : He lies buried in *Westminster Abbey*, where a white Marble Monument, with his Bust, is erected over him by his Son, Sir *John Shadwell*, Physician to his late Majesty. His Dramatic Pieces are

I. *The Royal Shepherdess* ;

a Tragi-comedy, acted by the Duke of *York*'s Servants 1669, with Applause.

II. *The Sullen Lovers*, or *The Impertinents* ; a Comedy, acted at the Duke's Theatre, 1670. Dedicated to the Duke of *Newcastle*.

III. *The Humorists* ; a Comedy, acted by the Duke's Servants, 1671. Dedicated to the Dukes of *Newcastle*.

IV. *The Miser* ; a Comedy, acted at the Theatre Royal 1672. Dedicated to the Earl of *Dorset* and *Middlesex*.

V. *Psyche* ; an Opera, presented at the Duke of *York*'s Theatre, 1675. Dedicated to *James Duke of Monmouth*.

VI. *Epsom Wells* ; a Comedy, acted at the Duke of *York*'s Theatre, 1676. Dedicated to the Duke of *Newcastle*.

VII. *The Virtuoso* ; a Comedy, acted at the Duke of *York*'s Theatre, 1678. Dedicated to the Duke of *Newcastle*.

VIII. *The Libertine* ; a Tragedy, acted by the Duke of *York*'s Servants, 1676. Dedicated to the Duke of *Newcastle*.

IX. *Timon of Athens*, or *The Man-Hater* ; a Tragedy, acted at the Duke of *York*'s Theatre, 1678. Dedicated to the Duke of *Buckingham*.

X. *The True Widow* ; a Comedy, acted at the Duke's Theatre, 1679. Dedicated to Sir *Charles Sidley*.

XI.

XI. *The Woman Captain*; a Comedy, acted at the Duke's Theatre, 1680. Dedicated to Henry Lord Ogle, Son to the Duke of Newcastle.

XII. *The Lancashire Witches, and Teague O Divelly, the Irish Priest*; a Comedy, acted at the Duke's Theatre, 1682.

XIII. *The Squire of Alsatia*; a Comedy, acted by their Majesties Servants, 1688. Dedicated to the Earl of Dorset and Middlesex.

XIV. *Bury-Fair*; a Comedy, acted by his Majesty's Servants, 1689. Dedicated to Charles Earl of Dorset and Middlesex.

XV. *The Amorous Bigot, with the second Part of TEAGUE O DIVELLY*; acted by their Majesties Servants, 1690. Dedicated to the Duke of Shrewsbury.

XVI. *The Scowrers*; a Comedy, acted by their Majesties Servants, 1691. Dedicated to Queen Mary.

XVII. *The Volunteers, or The Stock-Jobbers*; a Comedy, 1693. Dedicated, by the Author's Widow, to the Virtuous Queen Mary.

Mr. CHARLES SHADWELL,

The younger Son of Thomas Shadwell Esq; above named, and not his Nephew, as Mr. Jacob says by Mistake. He wrote the following Dramatic Pieces.

I. *The Fair Quaker of Deal, or The Humours of the Navy*; a Comedy, acted at the Theatre Royal in Drury-Lane, with great Success, in the Year 1714, and dedicated to his Friends in Kent. In which County the Author was a Supervisor of Excise, at the Time he wrote this Comedy.

What greatly contributed to the Success of this Play was the Appearance of Miss Santlow [now Mrs. Booth] in the Part of Dorcas the Fair Quaker, the Sweetness of whose Aspect and native Simplicity of her Behaviour being set off to great Advantage by the Dress and the Sentiments proper to the Part she acted.

II. *The Humours of the Army*; a Comedy, acted at the Theatre Royal in Drury-Lane, in the Year 1716. with no Applause.

III. *Rotheric O Connor*; a Tragedy, acted in Dublin.

IV. *The Sham Prince, or News from PASSAU*; a Comedy, acted in Dublin. These two last are wretched Pieces.

Sir EDWARD SHERBURNE,
Bart.

This Gentleman Translated the following Tragedies of Seneca.

I. MEDEA.

II. THEBAIS.

III.

III. HERCULES. Illustrated with Notes, printed in Octavo, in the Year 1702.

IV. TROADES, or *The Royal Captives*.

THOMAS SHIPMAN, Esq;

This Author was a Gentleman of good Family, who lived in the Reign of King Charles II. and wrote one Play, called

HENRY the III. of FRANCE stabb'd by a Fryar, with the Fall of the GUISES; a Tragedy, acted at the Theatre Royal 1678. Dedicated to the Marquess of Dorchester.

Mr. SHIRLEY.

This Gentleman wrote one Play, called

The Parricide, or Innocence in Distress, a Tragedy, 1731.

Sir CHARLES SIDLEY, Bart.

This Gentleman was greatly admired for his Wit and Gallantry in the Reign of King Charles II. His Daughter was Mistress to the Duke of York, afterwards King James II. who created her Countess of Dorchester and had a Daughter by her, the late Duchess of Buckinghamshire. There is a remarkable Saying of Sir Charles Sidley's, which shews his Resentment for the King's de-

bauching his Daughter. Sir Charles stirring much at the Time of the Revolution in Behalf of the Prince of Orange, some Gentleman telling him he was surprized, that he should so much oppose a Prince that he had shewn such Favours to his Family; O! said Sir Charles, *he made my Daughter a Countess and now, in return, I am endeavouring to make his Daughter a Queen.*

Besides a Volume of Poems, most of them very good, he wrote four Plays.

I. *The Mulberry Garden*; a Comedy, acted at the Theatre Royal 1668. Dedicated to the Duchess of Richmond and Lenox.

II. ANTHONY and CLEOPATRA; a Tragedy, acted at the Duke of York's Theatre 1677.

III. BELLAMIRA, or *The Mistress*; a Comedy, acted by his Majesty's Servants 1687.

IV. *Beauty the Conqueror, or The Death of MARK ANTHONY*, a Tragedy; in Imitation of the Roman Way of Writing. Printed in the Year 1702, but never acted.

Mr. JOHN SMITH.

This Author was of Yorkshire by Birth, bred at the University of Oxford, and several Years Under-master of Magdalen-school in Oxford, and Master

Master of Arts in the College to which it belonged. He wrote one Play called

CYTHEREA, or *The Enamouring Girdle*; a Comedy, 1677. Dedicated to the Northern Gentry.

Mr. EDMUND SMITH.

He was the Son of a Merchant, and was first educated at *Westminster-school*, under the famous Dr. *Busby*. He removed thence to *Christ-Church College* in the University of *Oxford*, where he acquired the Character of a very great Scholar, but was a Person of a very careless Disposition, and particularly so in his Dress, which got him the Nick-name of Captain *Ragg*. He died in the 42d Year of his Age, in the Year 1710, at the Seat of *George Duckett, Esq;* called *Hartham*, in *Wiltshire*, and was buried in the Parish Church there. He wrote one Play, called

PHÆDRA and HIPPOLITUS; a Tragedy, acted at the Queen's Theatre in the *Hay-market*, with no great Success, notwithstanding the fine Writing in this Piece; which made the Author of the *Tatler*, at that Time, deplore the Want of Taste in the Audience. This Play was dedicated to the Lord *Halifax*, the Prologue to it was wrote by Mr. *Addison*, and the Epilogue by Mr. *Prior*,

three of the greatest Geniuses of the Age they lived in, who had all a Respect for this Author's great Merit.

One Instance of his Readiness in Writing is the following, which I had from a Person well Acquainted with the Author.

Mrs. *Barry*, who acted the Part of *Phædra*, complaining to him one Morning at the Rehearsal of his Play, that she thought her Exit towards the latter End of the fourth Act, upon hearing of *Theseus's* Return, was too tame, he told her he would add something to it, and accordingly in taking two or three Turns cross the Stage he made the six following Lines, which concludes her Speech.

*How wider still my growing
Horrors spread,
My Fame, my Virtue, nay, my
Frenzy's fled!
Then view thy wretched Blood,
imperial Jove,
If Crimes enrage you, or Mis-
fortunes move,
On me your Flames, on me your
Bolts employ;
Me if your Anger spares, your
Pity should destroy.*

JAMES MOORE SMYTH, Esq;

This Gentleman was the Son of *Arthur Moore, Esq;* one of the Lords Commissioners of Trade in the Reign of Queen
Anne;

Anne; and his Mother was the Daughter of Mr. *Smyth*, who left this his Grandson an handsome Estate, upon which Account he obtained an Act of Parliament to change his Name from *Moore* to *Smyth*; and besides this Estate, at the Death of his Grandfather, he had his Place of Pay-master to the Band of Gentlemen Pensioners jointly with his younger Brother *Arthur Moore*, Esq; which Place their Mother procured the Reversion of, from the late King *George I.* in her Father's Life-time.

He was bred at *Oxford*, where he was thought a promising Genius; but one Comedy he wrote, called

The Rival Modes, acted at the Theatre Royal in *Drury-Lane*, in the Year 1726, did not at all answer the Expectation the World had of him.

He died in the Year 1734.

MR. THOMAS SOUTHERNE.

This Gentleman was born in *Ireland*, in the City of *Dublin*, and received his first Education in the College there; but afterwards, in the Year 1678, when he was about eighteen Years of Age, he came to *England*, and entered himself in the *Middle-Temple*. At the Time of *Monmouth's* Rebellion, he went into the Army, and had a Captain's Commission under K. *James II.*

He wrote several Plays with different Success, and having acquired a handsome Fortune, spent the latter Part of his Days chiefly in Acts of Piety and Devotion, attending Divine Service in *Westminster* Abbey daily, and died at his House in *Smith-street, Westminster*, on the 26th of May, in the Year 1746, and Eighty sixth Year of his Age. His Dramatic Pieces are,

I. *The Loyal Brother*, or *The Persian Prince*; a Tragedy, acted at the Theatre Royal 1682. Dedicated to the Duke of *Richmond*. The Prologue and Epilogue were both wrote by Mr. *Dryden*.

II. *The Disappointment*, or *The Mother in Fashion*; a Comedy, acted at the Theatre Royal 1684. Dedicated to *James Earl of Ossory*.

III. *Sir Anthony Love*, or *The Rambling Lady*; a Comedy, acted with Applause at the Theatre Royal, 1690. Dedicated to *Thomas Skipwith*, Esq;

IV. *The Wives Excuse*, or *Cuckolds make Themselves*; a Comedy, acted at the Theatre Royal 1692. Dedicated to the Right Honourable *Thomas Wharton* Esq;

V. *The Maid's Last Prayer*, or *Any thing rather than fail*; a Comedy, acted at the Theatre Royal 1693. Dedicated to the Honourable *Charles Boyle*, Esq;

VI.

VI. *The Fatal Marriage*, or *The Innocent Adultery*; a Play, acted with Applause, at the Theatre Royal 1694. Dedicated to *Anthony Hammond*, Esq;

VII. *Oroonoko*; a Tragedy, acted with Applause, at the Theatre Royal, 1696. Dedicated to the Duke of Devonshire.

VIII. *The Fate of Capua*; a Tragedy, acted at the Theatre Royal, 1700. The Prologue by the Honourable *Charles Boyle* Esq; and the Epilogue by *Colonel Codrington*.

IX. *The Spartan Dame*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, with no great Applause, in the Year 1722. Dedicated to the Duke of *Argyll*.

This Play was written before the *Revolution*, but never permitted to be acted before, tho' the Author had often solicited for Leave.

X. *Money's the Mistress*; a Comedy, acted at the Theatre Royal in *Lincoln's-Inn-Fields*, in the Year 1725.

Sir ROBERT STAPLETON.

This Author was one of the Gentlemen Ushers to King *Charles II.* and much in favour with that Prince. He translated *Juvenal* and *Musæus*; and wrote the following Plays.

I. *The slighted Maid*; a Comedy, acted at the Theatre in *Little Lincoln's-Inn-Fields* with Applause, in the Year 1663. Dedicated to the Duke of *Monmouth*.

II. *HERO and LEANDER*; a Tragedy, printed 1669, and dedicated to the Dukes of *Monmouth*.



Sir RICHARD STEELE.

HE was born in the Kingdom of *Ireland*, and in the City of *Dublin*; but leaving that Country very young, had his Education at the *Charter-house*, *London*, being School-fellow with Mr. *Addison*, with whom he contracted an Intimacy and Friendship that continued as long they lived.

His first Appearance in the World, as an Author, was in

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a small Piece called *The Christian Hero*, wrote whilst he rode as a private Man in the Horse-guards; this Piece he Dedicated to the Lord CURTIS, who, being a Lover of Science and Men of Letters, by his Interest soon procured a Captain's Commission for Mr. Steele, whose Wit and Ingenuity daily made him more Friends. He was appointed one of the Commissioners of the Stamp-office; and the Public are indebted to him, for that agreeable Entertainment they have received from those elegant Papers, called the *Tatler*, the *Spectator*, *Guardian*, *Englishman*, *Lover*, *Reader*, and *Theatre*, with several other Pieces and Pamphlets, and some, in particular, wherein it is thought he did no small Service to the Protestant Succession in the most illustrious House of Hanover. His late Majesty, King George I. soon after his Accession to the Throne, conferred the Honour of Knighthood upon him; and after that gave him a Patent, for his own natural Life, and three Years after, to set up a Company of Comedians, which was afterwards renewed in his Name, with those of Booth, Wilks and Cibber, who took the Management of the Theatre upon themselves, and allowed him 700*l.* a Year *Sine Cure*, with which he retired to Caermarthen in South-Wales, near which Town he had an

Estate of 5 or 600 Pounds a Year, that came by his Wife, whose Name was Scurlock. He did not live at his own Seat, but boarded at the Town of Caermarthen, with Mr. Scurlock, an eminent Mercer, and Nephew to his Lady. And died at his House, in the Year 1728. He had been thrice chosen a Representative in Parliament; once for Stockbridge in Hampshire, once for Burroughbridge in Yorkshire, when he was expelled the House, and afterwards for Wendover in Buckinghamshire.

He wrote the four following Plays:

I. *The Funeral*, or *Grief A-la-mode*; a Comedy, acted at the Theatre Royal in Drury-Lane, with great Success, in the Year 1702, and has continued a Stock Play ever since. It was dedicated to the Countess of Albemarle.

II. *The Tender Husband*, or *The accomplished Fools*; a Comedy, acted at the Theatre Royal 1703. Dedicated to Joseph Addison Esq; and also acted with great Success.

III. *The Lying Lovers*, or *The Ladies Friendship*; a Comedy, acted at the Theatre Royal 1704. Dedicated to the Duke of Ormond. This Play had less Success than the other two. It is chiefly a Translation from the French.

IV. *The Conscious Lovers*; a Comedy, acted with great Suc-

Success, at the Theatre Royal in *Drury-Lane*, in the Year 1721. Dedicated to the King.

Mr. STERLING.

A Gentleman of *Ireland*, who wrote one Play called *The Parricide*; a Tragedy, in the Year 1733.

Mr. JOHN STEVENS.

Is a Book-seller in *Grace-Church-street*, and brought out the following Play; but whether he wrote it himself or no, it is said in the Title-page to be by a Citizen of *London*.

The Modern Wife, or *The Virgin her own Rival*; a Comedy, as it was to have been acted at the New Theatre in the *Hay-market*, in the Year 1745.

Mr. J. STUDLEY.

This Author translated two Plays from *Seneca*, called

I. AGAMEMNON; a Tragedy.

II. HERCULES OETUS; a Tragedy.

Mr. OWEN SWINEY.

A Gentleman now living. He was at one time the chief Manager of *Drury-Lane Theatre*, and afterwards of the Queen's Theatre in the *Hay-Market*, where, when the Actors were gone over to *Drury-Lane*, and he had only the Direction of the *Italian Operas*, he found the Receipts of the

House, as Mr. *Cibber* informs us, in the Year 1711, so far short of the Expences, that he was driven to attend his Fortune in some more favourable Climate, where he remained twenty Years in Exile from his Country; he return'd some few Years ago, and has now a Post in the Custom-house. He wrote one Play, called

The Quacks, or *Love's the Physician*; a Comedy, acted at the Queen's Theatre in the *Hay-Market*, with no great Success, in the Year 1710: it was revived the last Year at the Theatre in *Drury-Lane*, but had no more Success than before.

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NAHUM TATE, Esq;

THIS Gentleman was born in the Kingdom of *Ireland*, and there educated. 'He was, Mr. *Pope* says in the 'Notes to his *Dunciad*, a cold 'Writer, of no Invention, 'but sometimes translated tolerably when befriended by 'Mr. *Dryden*. In his second 'Part of *Abfalom* and *Achitophel* (he says) are above 'two hundred admirable Lines 'together of that great hand, 'which strongly shine through 'the Insipidity of the rest.' He succeeded Mr. *Dryden* as Poet Laureat; and gave a new Version of *David's Psalms* in

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conjunction with Dr. Brady; but notwithstanding the Profits arising from his Place, his Plays and other Writings, he was greatly encumbered with Debts, and forced to take Shelter in the *Mint*, where he died in the Year 1716, and was interr'd in St. George's Church, *Southwark*.

His Dramatic Pieces are,

I. *BRUTUS of ALBA*; an Opera, presented at the Duke's Theatre, 1678. Dedicated to the Earl of *Dorset*.

II. *The Loyal General*; a Tragedy, acted at the Duke's Theatre 1680. Dedicated to *Edward Taylor Esq*;

III. *RICHARD the Third*, or *The Sicilian Usurper*; an Historical Play, acted at the Theatre Royal 1681. Dedicated to *George Raynsford, Esq*;

IV. *The Ingratitude of a Commonwealth*, or *The Fall of CAIUS MARTIUS CORIOLANUS*; acted at the Theatre Royal 1682. Dedicated to the Marquess of *Worcester*.

V. *Cuckold's Haven*, or *An Alderman no Conjurer*, a Farce, acted at the Theatre in *Dorset Garden* 1685. Dedicated to Colonel *Ashton*.

VI. *A Duke and no Duke*; a Farce, acted by their Majesties Servants 1685. Dedicated to Sir *John Hewyt*.

VII. *The Island Princess*; a Tragi-Comedy, acted at the Theatre Royal, 1687. Dedicated to Lord *Waldegrave*.

This is an Alteration of *Fletcher's Island Princess*.

VIII. *LEAR, King of England, and his three Daughters*; an Historical Play, acted at the Duke's Theatre, 1687. Dedicated to *Thomas Boteler, Esq*;

This is an Alteration of *Shakespear's Lear*: for there was a Time when almost every Body, even *Tate* and *Durisy*, thought themselves able to mend *Shakespear*; but the present Age have arrived at Sense enough, to desire to restore him to his original Form.

It must be owned however, that Mr. *Tate* in this Play has altered the Catastrophe very agreeably to some People, who are pleased to see the virtuous *Cordelia* rewarded, and not suffering equally with her unnatural Sisters.

IX. *Injur'd Love*, or *The Cruel Husband*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*.

Mr. WILLIAM TAVERNER.

He was the Son of Mr. *Jeremiah Taverner*, a Painter, and was bred to the Civil Law; being, at the time of his Writing the following Plays, a Proctor of the *Arches* in *Doctors Commons*. His Dramatic Pieces are

I. *The Faithful Bride of GRANADA*; a Comedy, acted at the Theatre Royal in *Drury-Lane*.

II.

II. *The Maid the Mistress*; a Comedy, acted at the Theatre Royal in *Drury-Lane*.

III. *The Female Advocates*, or *The Stock-Jobbers*; a Comedy, acted at the Theatre Royal in *Drury-Lane*.

IV. *The Artful Husband*; a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1716. Dedicated to the Earl of *Scarsdale*.

This Play was acted with so much Applause, that the Success of it almost turn'd the Author's Head, of whose Vanity upon the Occasion, I remember a hundred ridiculous Stories were told at that Time.

V. *The Artful Wife*; a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1717.

VI. *'Tis Well if it Takes*; a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1720.

MR. LEWIS THEOBALD.

This Author was born at *Sittingborne* in the County of *Kent*, being the Son of Mr. *Peter Theobald*, an eminent Attorney of that Town. He had his Education chiefly under the Reverend Mr. *Ellis* at *Isleworth* in *Middlesex*, and afterwards practised as an Attorney at Law. He was concerned in a Paper called the *Censor*, in *Mist's Weekly Journal*; and besides his own Dramatic

Pieces, mentioned below, he published an Edition of all *Shakespear's* Plays, in which he corrected, with great Pains and Ingenuity, many Faults that had crept into that valuable Author's Writings. His Dramatic Pieces are,

I. *The Persian Princess*, or *The Royal Villain*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, two Nights, the second being for the Benefit of the Author, with very little Applause, in the Year 1707, but it was not printed till the Year 1715.

II. *The Perfidious Brother*; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1716. This Play, Mr. *Pope* says, was written between *Theobald* and a *Watch-maker*.

III. *PAN and SYRINX*; an Opera of one Act, set to Music by Mr. *Galliard*. Performed at the Theatre in *Lincoln's-Inn-Fields*, 1717.

IV. *ELECTRA*; a Tragedy, translated from the *Greek* of *Sophocles*, with Notes. Printed in the Year 1714. Dedicated to *Joseph Addison*, Esq;

V. *OEDIPUS, King of THEBES*; a Tragedy, translated from *Sophocles*. Printed, with Notes, in the Year 1715. Dedicated to the Earl of *Rockingham*.

VI. *PLUTUS*, or *The World's Idol*; a Comedy, translated from the *Greek* of *Aristophanes*.

with Notes. Printed in the Year 1715. Dedicated to his Grace *John Duke of Argyll*.

VII. *The Clouds*; a Comedy, translated from *Aristophanes*, with Notes. Printed in the Year 1715. Dedicated to *John Glanville, Esq*;

VIII. *The Tragedy of King RICHARD the Second*; altered from *Shakespeare*, and acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1719, and dedicated to the late Earl of *Orrery*, whose Present, upon that Occasion, was so extraordinary, I cannot but mention it.

My Lord asked Mr. *Theobald* if he took Snuff; which he answering in the Affirmative, his Patron made him a Present of a very handsome Box, made of *Egyptian Peeble*, the Top and Bottom, the Rims and Hinges being of Gold, all together, perhaps, of about twenty Pounds Value, which Mr. *Theobald* could not but think a very genteel Acknowledgment of the Compliment he had made his Lordship; but how agreeable was his Surprize when he came home, and found a Bank Bill of one hundred Pounds inclosed in it?

I have mentioned this, and some other Presents of this sort, because I think the Liberality of Persons of Quality for the Encouragement of Letters, does such Honour to their Names, that it ought always to be remembered.

IX. *Double Falsehood*; a

Tragedy, acted at the Theatre Royal in *Drury-Lane*, in the Year 1729, with pretty good Success. It was pretended to be a Piece of the celebrated *Shakespeare*, but few People, who have seen or read it, give Credit to that Report.

Mr. THOMAS THOMPSON.

This Author published two Plays.

I. *The English Rogue*; a Comedy, 1668. Dedicated to Mrs. *Alice Barret*.

II. *Mother SHIPTON, her Life*; a Comedy, acted with Applause.

Most of the Characters, and even the Language of these two Plays, are stolen from *The City Madam*, and *the Chast Maid of Cheapside*.

Mr. JAMES THOMPSON.

This Gentleman is of *North-Britain*, but has lived most of his Time in *England*. He was Tutor, if I mistake not, to the present Lord *Talbot* and his Brother, with whom he travelled for some Time into *France, Italy*, and other Parts. Besides the Plays mentioned below, he is the Author of those Poems called *The Seasons*, wrote in *Miltonic Verse*, and some other, much applauded.

His Dramatic Pieces are,

I. *SOPHONISBA*; a Tragedy, acted at the Theatre Royal in *Drury Lane*, with great Success, in the Year 1730, and dedicated to the late QUEEN.

II.

II. AGAMEMNON; a Tragedy, acted at the Theatre Royal in *Drury Lane*, with no Success, in the Year 1734, and dedicated to the Princess of WAKES.

III. EDWARD and ELEONORA; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, with no Success, in the Year 1736.

IV. TANCRED and SIGISMUND; a Tragedy, acted with some Applause, at the Theatre in *Drury-Lane*, in the Year 1744.

V. *Alfred*; a Masque. This last was wrote between him and Mr. Mallet.

JOHN TRACY, Esq;

A Gentleman of *Gloucestershire*, who wrote one Play, called

PERIANDER *King of Corinth*; a Tragedy, acted at the Theatre Royal in *Lincoln's-Inn-Fields*, with no great Success, in the Year 1731. Dedicated to the Prince of Wales.

Mr. NICHOLAS TROT.

This Author wrote one Play, called

ARTHUR; a Tragedy, printed without a Date.

Mrs. CATHARINE TROTHER,

A Gentlewoman descended of Scots Parents, but born and bred in *England*. She was accounted a Woman of Virtue, and, being inclined to philosophical Studies as well as Poetry,

wrote a short Defence of Mr. Locke's *Essay on Human Understanding*. She was brought up a Roman Catholic, but, about the Year 1707, soon after the writing her last Play, she was converted to the Protestant Religion by Dr. Burnet, late Bishop of *Salisbury*, and, by his Recommendation, married to a Clergyman of the Church of *England*. Her Dramatic Pieces are,

I. AGNES de CASTRO; a Tragedy, acted at the Theatre Royal, 1696. Dedicated to the Earl of *Dorset* and *Middlesex*.

II. *Fatal Friendship*; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*, 1698, with great Applause, and dedicated to Princess Anne of Denmark.

III. *The Unhappy Penitent*; a Tragedy, acted at the Theatre Royal.

IV. *Love at a Loss*, or *Most Votes carry it*; a Comedy, acted at the Theatre Royal.

V. *The Revolution of SWEDEN*; a Tragedy, acted at the Queen's Theatre in the *Hay-Market*, in the Year 1707.

Mr. TOLSON.

This Gentleman, who, if I mistake not, went afterwards into Priest's Orders, was the Author of one Play, called

GUY Earl of *Warwick*; a Tragedy, acted at the Theatre Royal 1721. Dedicated to the Lord Viscount *Grimston*.

The Reverend
Mr. JOSEPH TRAPP.

A Clergyman of great Note, still living. He was educated at *Wadham College* in *Oxford*; of which University he was some time Poetry Professor. He has translated *Virgil's Æneis*, in blank Verse, in three Volumes, and wrote the following Play.

ABRAMULE, or *Love and Empire*; a Tragedy, acted, with Applause, at the Theatre in *Lincoln's-Inn Fields*, in the Year 1704, and still continues a Stock Play; it was dedicated to the Lady *Harriot Godolphin*, late junior Duchess of *Marlborough*.

Sir SAMUDL TUKE.

This Gentleman was of the County of *Essex*, and a Colonel in the Army. He translated the following Play from the *Spanish*, with great Improvements.

The Adventures of Five Hours; a Tragi-Comedy, acted with great Applause, in the Year 1662. Dedicated to *Henry Duke of Norfolk*.

Mr. RICHARD TUKE.

The Author of one Religious Play, called,

The Divine Comedian, or *The Right Use of Plays*; a Sacred Tragi-Comedy, printed in the Year 1672, and dedicated to the Countess of *Warwick*. This Play was first called, *The Soul's Warfare*.

Mr. JOHN TUTCHIN.

He was the Author of a weekly Paper, called the *Observer*; for which he was sentenced, in the Reign of King *James II.* to be whipped thro' several Market Towns in the West of *England*; to avoid the Severity of which, he petitioned the King to be hanged; nevertheless he did not die till the Reign of Queen *Anne*.

He wrote one Dramatic Piece, called,

The Unfortunate Shepherd; a Pastoral, printed, with a Collection of Poems, in the Year 1685.



V.

Sir JOHN VANBRUGH.

THIS Gentleman was descended from a very good Family in *Cheshire*; had

a liberal Education, and a great Genius, being not only an excellent Poet, but an ingenious and skilful Architect, as the Building of *Blenheim* in *Oxfordshire*, *Claremont* (the Duke of *Newcastle's*) in *Surry*, and several other fine Structures under his Direction, sufficiently testify. He likewise built the Opera-House in the *Hay-Market*, for which Purpose he raised a Subscription among thirty Persons of Quality, of an hundred Pounds each, in Consideration whereof every Subscriber, for his own Life, was to be admitted to whatever Entertainment should be publicly exhibited there. When the first Stone of this Theatre was laid, it was inscribed with the Words THE LITTLE WHIG, in Honour to a Lady of extraordinary Beauty, then the celebrated Toast and Pride of that Party; this was the Countess of *Sunderland*, second Daughter of the great Duke of *Marlborough*.

This Theatre was finished, and open'd in the Year 1706, under the Direction of Sir *John Vanbrugh* and Mr. *Congreve*; but Mr *Congreve*, in a few Months, gave up his Share in the Management entirely to the first, who in that Year gave the Public three Comedies, chiefly borrow'd from *Moliere*, viz. *The Cuckold in Conceit*, from *the Cocu Imaginaire*; *Squire TRELOOBY*,

from his *Monsieur de Pourceaugnac*; and *The Mistake*, from the *De pit Amoureux* of the same Author.

Sir *John Vanbrugh* in the whole wrote eleven Plays.

I. *The Relapse, or Virtue in Danger*; a Comedy, acted, with great Applause, at the Theatre Royal, 1697.

II. *The Provok'd Wife*; a Comedy, acted, with great Applause, at the Theatre in *Lincolns-Inn-Fields*.

III. *Æsop*; a Comedy, acted, with great Success, at the Theatre Royal.

IV. *Æsop*; a Comedy, the second Part.

V. *The False Friend*; a Comedy, acted at the Theatre Royal in *Drury-Lane*, with good Success.

VI. *The Cuckold in Conceit*; acted at the Queen's Theatre in the *Hay-Market*, in the Year 1706.

VII. *Squire TRELOOBY*; a Comedy, acted at the Queen's Theatre in the *Hay-Market*, in the Year 1706.

VIII. *The Mistake*; a Comedy, acted at the Queen's Theatre in the *Hay-Market*, with great Success, Anno 1706.

IX. *The Confederacy*; a Comedy, acted, with Applause, at the Queen's Theatre in the *Hay-Market*.

X. *The Country-House*; a Farce.

XI. *A Journey to LONDON*; a Comedy, left unfinished. See far-

farther in the Account of Mr. Cibber, page 197.

Mr. PAUL VEGERIUS.

This Gentleman translated from the *German*, a Play, called

The Royal Cuckold, or Great Bastard; a Tragi-Comedy, dedicated to the Lord *Russel*.

GEORGE VILLIERS,
Duke of BUCKINGHAM.

This Nobleman was esteemed a Man of great Parts and Wit, in the Reign of King *Charles II.* but so extravagant and so bad an Oeconomist, that tho' he had once a very large Estate, even for a Duke, he ran it all through, and died in great Distress, some say, at a little mean Alehouse in *Yorkshire*. He gave the Public two Dramatic Pieces.

I. *The Rehearsal*; a Comedy, performed at the Theatre Royal, with great Applause, in the Year 1671; and continues to be frequently acted to this Day. It is a Satire upon some of the Poets of the Time it was written in, particularly Sir *William Davenant* and Mr. *Dryden*, and indeed upon all Writers of Fustian, and those who introduce Absurdities and Improbabilities into their Plays.

II. *The Chances*; a Comedy, acted at the Theatre Royal, with great Applause. It is an

Alteration of a Play of *Beaumont and Fletcher* of the same Name.

Mr. WILLIAM WALKER.

This Author was of a good Family, born in the Island of *Barbadoes*, but lived most of his Time in *England*; he wrote two Plays.

I. *Victorious Love*; a Tragedy, acted at the Theatre Royal, 1698, dedicated to *James Kendal, Esq*; The Author wrote this Play at nineteen Years of Age, and acted a Part in it himself.

II. *Marry, or do Worfe*; a Comedy, acted at the Theatre Royal. It was revived this present Year 1747, but with little Applause.

Mr THOMAS WALKER.

He was an Actor upon the Stage, of pretty good Esteem, and was particularly taken notice of for the Part of *Macbeath* in the *Beggar's Opera*, which he acted originally, and was so much in Vogue upon that Account, that a Mezzotinto Print of him in that Character was sold in all Parts of the Town; but he afterwards so lost himself by hard drinking, that he was dismissed the Theatre here, and went over to *Ireland*, where he died.

He brought two Dramatic Pieces on the Stage.

I. *The*

I. *The Fate of Villainy* ; a Tragedy, acted at the Theatre in *Goodman's Fields*, in the Year 1730, with no great Success.

II. *The Quaker's Opera* ; a very indifferent Piece.

EDMUND WALLER, Esq;

This Gentleman was the Son of *Robert Waller* of *Agmondesham*, in the County of *Buckingham*, Esq; and his Mother was of the antient Family of the *Hampdens*, in the same County. His Father, who died when he was very young, left him an Estate of between three and four thousand Pounds a Year ; and his Mother sent him to *Eton* School, from whence he removed to the University of *Cambridge*.

He began to write at sixteen Years of age, and was so early ripe for Business, that at seventeen he was chosen into the last Parliament of King *James* the I. as Representative for the Borough of *Agmondesham*.

During the Usurpation of *Oliver Cromwell*, he was concerned in a Conspiracy to recover the City of *London* into the King's Hands ; but being betray'd by his Sister, he was fined 10,000 l. and suffer'd Banishment.

After the Restoration of the Royal Family, he was greatly regarded by King *Charles* II. as he was a Man of great Wit,

and an exalted Genius : He was look'd upon as one of the first Refiners of the *English* Versification. Besides several fine Poems, he produced two Dramatic Pieces, and died at *London* in the Year 1688 ; but was buried in *Beconsfield* Church-Yard in *Buckinghamshire*, near the Vault of his Family, where a Monument is erected over him, with an Inscription on it, wrote by Mr. *Rymer*. His Plays are,

I. *Pompey the Great* ; a Tragedy, acted by the Duke of *York's* Servants, 1664. This is a Translation from *Corneille*, and the Earl of *Dorset* and *Middlesex* assisted in it.

II. *The Maid's Tragedy* ; acted with great Applause : It is a Play of *Fletcher's* revived and altered.

Mr. HENRY WARD.

This Author is a Comedian by Profession, and belongs to the Theatres of *York* and *Edinburgh*. He has publish'd three Dramatic Pieces, the present Year 1747.

I. *The Happy Lovers*, or *The Beau Metamorphosed* ; a Comedy.

II. *The Petticoat Plotter*, or *More Ways than One for a Wife* ; a Comedy.

III. *The Widow's Wish*, or an *Equipage of Lovers* ; a Comedy.

LEON.

LEONARD WELSTED Esq;

This Gentleman had his first Education at *Westminster* School, where he shew'd his poetical Genius in a little Poem call'd *Apple-Pye*, since unjustly ascrib'd to Dr. King.

He had when young, a Place in the Secretary of State's Office, and at that Time married a Daughter of the celebrated Mr. Henry Purcel, by whom he had one Daughter, who died in the Year 1724; on which occasion he wrote a Poem call'd *A Hymn to the Creator*. His second Wife, who is still living, is a Sister of the late Sir *Hovenden Walker*, and of Bishop *Walker*, who behav'd so gallantly at the Siege of *Londonderry*.

Mr. *Welsted*, in the Year 1721, wrote both Prologue and Epilogue to Sir *Richard Steele's* *Conscious Lovers*; in the Year 1725. He published a Collection of Poems in Octavo, to which is added a Translation of *Longinus's* *Treatise on the Sublime*. He published some Pieces in the Paper call'd the *Free-thinker*, and is spoke of with great Respect by Mr. *Ambrose Philips*, and the other Authors of that Paper. He wrote the Epilogue to Mr. *Southern's* last Play, call'd *Money's the Mistress*; and the Epilogue to Mr. *Mottley's* *Widow Bewitch'd*.

Mr. *Pope* has some severe Lines upon him in the *Dunciad*,

but undeserved, for certainly Mr. *Welsted* is a Man of great Modesty and great Merit: But that Satire, as well as much Wit and Invention, has also much Malice and Envy in it; and the great Offences of Mr. *Ambrose Philips* and Mr. *Welsted*, seem to be their writing well; for, as he himself says of Mr. *Addison*, he could bear no Rival to the Throne of Wit: He says, Mr. *Welsted* wrote a Poem in Praise either of a Cellar or a Garret; the meaning of which is, Mr. *Welsted* wrote a Poem inscrib'd to the Duke of *Dorset*, call'd *On Mycepsia*, being a Description of his House, wherein he complains of the Emptiness of his Cellar; the Duke took the Hint, and sent him a very handsome Present of *Hermitage* Wine; and this Mr. *Pope* call'd a Poem in praise of a Cellar or a Garret. He has in other places strongly wrested some things, even against his own Knowledge, for the sake of abusing this Gentleman, as for Example:

Mr. *Henly* published a Piece called *Oratory Transactions*, written by Mr. *Welstede*; spelt with an *e* at the End, I suppose as an Evasion, if Mr. *Welsted* should call upon him for making use of his Name, who knew nothing of the writing of that Piece; and that Mr. *Pope* could not but know; and yet he quotes Mr. *Wel-*
sted

sted in several places as the Author of these *Oratory Transactions*.

Mr. *Welsted* has at this Time, and has enjoy'd them many Years, a Place in the *Ordnance Office*, and a House in the Tower of London. His only Dramatic Piece is

The Dissembled Wanton, or *My Son get Money*; a Comedy, acted at the Theatre Royal in *Lincoln's - Inn - Field*, in the Year 1726. This came out at the Time when the Town was big with the Expectation of Mr. *Moor Smyth's* Play; but I believe, had Mr. *Welsted's* Comedy not appeared till after *The Rival Modes*, it would have had better Success.

JOHN WESTON, Esq;

This Author, in the Reign of King *Charles II.* wrote one Play, call'd

The Amazonian Queen, or, *The Amours of Thalestris* and *Alexander the Great*; a Tragi-Comedy, 1667.

MR. WHITAKER.

A Gentleman who publish'd one Play, in the Reign of King *Charles II.* call'd

The Conspiracy, or Change of Government; a Tragedy, acted at the Duke's Theatre, 1680.

MR. ROBERT WILD.

This Author was a Dissenting Teacher, and the Author of

Iter Boreale, and some other Poems, and of one Play call'd *The Benefice*; a Comedy, printed in the Year 1689.

MR. WILKINSON.

The Author of one Play, call'd

Vice Reclaim'd, or *The Passionate Mistress*; a Comedy.

JOHN WILMOT Earl of ROCHESTER.

We have the following Account of this noble Earl in Mr. *Wood's Athenæ Oxonienses*.

He was a Person of most rare Parts; and his natural Talent was excellent, much improved by Learning and Industry, being thoroughly acquainted with all *Classic Authors*, both *Greek* and *Latin*; a Thing very rare, if not peculiar to him, among those of his Quality. He knew also how to use them; not as other Poets have done, to translate or steal from, but rather to better and improve them, by his natural Fancy. But the eager Tendency and violent Impulses of his natural Temper, unhappily inclining him to the Excesses of Pleasure and Mirth, which, with the wonderful Pleasantness of his inimitable Humour, did so far engage

engage the Affections of the Dissolute towards him, that, to make him delightfully venturous and frolicksome to the utmost Degrees of riotous Extravagance, they for some Years heightened his Spirits, inflamed with Wine, into one almost uninterrupted Fit of Wantonness and Intemperance.

ANDREW MARVELL, who was a Judge of Wit, did use to say, that ROCHESTER *was the only Man in England that had the true Vein of Satire*. At length, after a short, but pleasant Life, this noble and beautiful Earl paid his last Debt to Nature on the 26th of July 1680, and was buried in a Vault in the North Isle joining to Spelsbury Church in Oxfordshire.

He wrote, or rather altered one Play, from Beaumont and Fletcher, called,

VALENTINIAN; a Tragedy, acted with great Applause, at the Theatre Royal.

Mr. JOHN WILSON.

This Gentleman, who lived in *Ireland*, in the Reign of King Charles II. and was Recorder of Londonderry, was the Author of four Plays.

I. ANDRONICUS COMMIENIUS; a Tragedy, printed 1663.

II. *The Projectors*; a Comedy, acted in the Year 1665.

III. *The Cheats*; a Comedy, acted, with Applause, in the Year 1671.

IV. BELPHEGOR, or *The Marriage of the Devil*; a Comedy, acted at the Theatre in Dorset-Garden, in the Year 1690.

ANNE Countess of WINCHELSEA.

This Lady published, with a Collection of Poems, in the Year 1711, one Play, called

ARISTOMENES, or *The Royal Shepherd*; a Tragedy, never acted.

Mrs. WISEMAN.

This Authoress, who afterwards married a Vintner named Holt, wrote one Play, called, ANTIOCHUS the GREAT, or *The Fatal Relapse*; a Tragedy, acted, with some Applause, at the Theatre Royal, in the Year 1706. We have since had two Plays on the same Subject, the first wrote by Mr. Mottley, and the other by a Gentleman of Gloucestershire, as he writes himself; but the last was never acted.

Mr. JOHN WRIGHT.

This Gentleman, who was of the *Middle-Temple* in the Reign of King Charles II. wrote two Dramatic Pieces.

I.

I. **THYESTES**; a Tragedy, acted in the Year 1674, and dedicated to the Lord *Sherrard*. This is a Translation from *Seneca*.

II. *Mock THYESTES*; a Farce, wrote in burlesque Verse, 1674.

Mr. THOMAS WRIGHT.

This Author wrote one Play, called,

The Female Virtuoso, a Comedy, acted, with some Applause, at the Theatre in *Dorset-Garden*, in the Year 1693. Dedicated to the Earl of *Winchelsea*.



WILLIAM WYCHERLEY, Esq;

THIS Gentleman was born near *Shrewsbury* in *Shropshire*. He was sent to the University young, and af-

terwards entered of the *Middle-Temple*; but soon quitted the Study of the Law, for that of the Muses; and tho' his Father, who had a handsome Estate, made him but a scanty Allowance, yet he made a shift to keep the politest Company in Town, in the merry Reign of King *Charles II.* who had himself a great Regard for him.

He was twice married; once in the younger Part of his Life, to the Countess of *Drogheda*, who settled her whole Fortune upon him: But his Title being disputed after her Death, his expensive Law-Suits and some other Demands upon him put it out of his Power to satisfy the Impatience of his Creditors, who flung him into a Prison, where he languished for a long Time; and we are told by Major *Pack*, in his Memoirs of Mr. *Wycherley's* Life, 'that the Bookseller ' who printed his *Plain Dealer*, ' by which he gained as much ' Money as the Author did ' Reputation, was so ungrateful as to refuse to lend him ' twenty Pounds.'

But there is nothing very surprizing in This. I could give an Instance of a Bookseller's refusing to lend his Author a much less Sum when he was in Prison, tho' he had printed seven and twenty Editions of his Book, and after that

that the Copy was sold for more than ten times what he gave for it.

Mr. *Wycherley* continued seven Years in *Confinement*; but at length King *James II.* going to see his *Plain Dealer*, was so charm'd with that Comedy, that he gave an Order for the immediate Payment of his Debts, which was not done compleatly, he not delivering in a full Account of them.

His Father did not die till he was pretty much advanced in Years, and then left him his Estate without the Power of raising Money upon it, to pay the Remainder of his Debts. But having the Power to make a Jointure, he married when he was almost in his Grave, to a young Gentlewoman named *Jackson*, with a Fortune of about 1500 *l.* a part of which he applied to the Use of his Creditors, which eased his Mind of a heavy Burthen before he expired, and that was about eleven Days after the Celebration of his Nuptials, in the Year 1715, and in the 80th Year of his Age. He lies buried in the Vault of *Corvent-Garden Church*.

His Dramatic Pieces are,

I. *Love in a Wood, or St. James's Park*; a Comedy, acted at the Theatre Royal, in the Year 1672. Dedicated to the Duchess of *Cleveland*.

II. *The Gentleman Dancing-Master*; a Comedy, acted at the Duke of *York's Theatre*, in the Year 1673.

III. *The Plain Dealer*; a Comedy, acted at the Theatre Royal, 1678.

IV. *The Country Wife*; a Comedy, acted at the Theatre Royal, in the Year 1683.

Y.

The Reverend

Dr. EDWARD YOUNG.

THIS Gentleman was bred at *Oxford*, being a Fellow of *All-Souls College* in that Univerſity, which no one can be who is not a Gentleman by Birth. He took his Degree of Doctor of the Civil-Law; and afterwards going into holy Orders, was made one of his Majesty's Chaplains, and has a good Living in *Hertfordſhire*. He married the Right Honourable the Lady *Elizabeth Lee*, Daughter of the late Earl of *Litchfield*.

He is the Author of those fine moral Satires, called *The Universal Passion*; of a beautiful Paraphrase on Part of the Book of *Job*; and other Poems, besides the two following Plays.

I. *BUSIRIS*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, with good Success, in the Year 1719.

II. *The*

II. *The Revenge*; a Tragedy, acted at the Theatre Royal in Drury-Lane, with great Applause, in the Year 1721.

The sagacious Mr. Giles Jacob says, the whole Plan of this Play is built upon the *Othello* of *Shakespeare*. Zanga, indeed, the Chief Character in it, is a Moor like *Othello*; but how Zanga's revenging him-

self upon his Lord and Benefactor, whom he hates for having once, many Years before, given him a Blow, resembles *Othello's* Jealousy of *Desdemona* whom he dearly loves, and whose Murther he dearly repents, while the other glories in having it known that he killed his Friend, is not easy to comprehend.

ANONYMOUS PIECES, Since the RESTORATION.

A.

I. **A** *Abdicated Prince, or The Adventures of Four Years*; a Tragi-Comedy, acted at *Whitehall* in the Year 1690.

II. *Adventures at MADRID*; a Comedy.

III. *AJAX*; a Tragedy, translated from the *Greek* of *Sophocles*, revised by Mr. *Rowe*, 1716.

IV. *ALBION*; an Interlude.

V. *ALCAMENES* and *MENALIPPA*; a Tragedy.

VI. *ALEXIS's Paradise*; an Opera.

VII. *All Bedevill'd*; a Farce.

VIII. *ALMYNA*, or *The Arabian Vow*; a Tragedy.

IX. *ALTEMIRA*; a Tragedy, acted at the Theatre Royal in Drury-Lane.

X. *AMALAZONTA*; a Tragedy.

XI. *Amorous Gallant, or Love in Fashion*; a Comedy in Rhime, printed in the Year 1675. It is a Translation from *Corneille*, and some time appeared under the Title of *The Amorous Orontus*.

XII. *Amorous Old Woman, or 'Tis well if it Take*; a Comedy, acted at the Theatre Royal in Drury-Lane, in the Year 1684.

XIII. *ANDROMANA, or The Merchant's Wife*; a Tragedy, printed 1660. It has the Letters I. S. in the Title Page.

XIV. *ANDRONICUS's Impiety's long Success, or Heaven's late Revenge*; a Tragedy, 1661.

XV. *ANTIOCHUS*; a Tragedy, by a Gentleman of *Gloucestershire*; never acted, but printed in the Year 1733.

X

XVI.

XVI. *The Apparition, or The Sham Wedding*; a Comedy, acted at the Theatre Royal in the Year 1714. Written by a Gentleman of *Christ-Church College in Oxford*, dedicated to the Lord *Carteret*.

XVII. *APOLLO and DAPHNE*; a Masque.

XVIII. *ARIADNE, or The Marriage of BACCHUS*; an Opera, translated from the *French*, and presented by the Academy of Music at the Theatre Royal in *Covent-Garden*, in the Year 1674. Dedicated to the King, and written by *P. P.*

XIX. *As you find it*; a Comedy.

XX. *The ATHENIAN Coffee-House*; a Comedy.

XXI. *Author's Triumph, or The Managers managed*; a Farce.

B.

I. *The Banish'd Duke, or The Tragedy of FORTUNATUS*; acted at the Theatre Royal in the Year 1690.

II. *The Battle of SEDG-MOOR*; a Farce.

III. *The Beau Merchant*; a Comedy, written by Mr. S—, a Gentleman of *Gloucester*, never acted.

IV. *The Beggar's Pantomime, or The Contending POL-LIES*; a Farce, acted at the Theatre Royal in *Drury-Lane*.

V. *BELLISARIUS*; a Tragedy, acted at the Theatre Royal in *Lincoln's-Inn-Fields*, 1725.

VI. *BICKERSTAFF's Unburied Dead*; a Farce, acted at the Theatre Royal in *Drury-Lane*, in the Year 1742.

VII. *The Bloody Banquet*; a Tragedy, acted at the Theatre Royal.

VIII. *The Bloody Duke, or The Adventures for a Crown*; a Tragi-Comedy, acted at the Court of *Alba Regalis*, by several Persons of Quality, in the Year 1690.

IX. *BONDUCA, or The British Heroine*; a Tragedy, with an Entertainment of Music, 1696. Dedicated to the Lord *Jefferys*. This is *Fletcher's Bonduca* revived and altered.

X. *The Braggadocio, or The Bawd turn'd Puritan*; a Comedy, wrote by a Person of Quality, in the Year 1696.

XI. *Broken Stock-Jobbers*; a Farce.

XII. *Brothers*, from *Terence*; a Comedy.

C.

I. *CÆLIA, or The Perjured Lover*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*, in the Year 1732, with no Success, tho' there was something extremely moving in one Part of it.

II. *Cæsar's Revenge*; a Tragedy.

III. *CAMILLA*; an Opera, set to Music after the *Italian* manner, performed first at the Theatre Royal in *Drury-Lane*, and afterwards at the *Hay-Market*.

IV.

IV. *The Careless Shepherd*; a Pastoral.

V. *The Cares of Love*; a Comedy.

VI. CARTOUCH; a Farce, translated from the French, and performed at the Theatre Royal in *Lincoln's-Inn-Fields*, in the Year 1722.

VII. *The Christmas Ordinary*; a Comedy, acted at a Gentleman's House, among other Revels, in the Year 1682.

This Piece was written by a Gentleman who was Master of Arts, and has to it the Letters W. R.

VIII. CINNA's Conspiracy; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*.

IX. Sir CLYMON, Knight of the Golden Shield, and CLAMYDES the White Knight; an historical Play, 1699.

X. *The Commons Condition*; a Comedy.

XI. *The Conquest of Spain*; a Tragedy.

XII. *Conscientious Lovers*; a Comedy.

XIII. *The Constant Nymph*, or *The Rambling Shepherd*; a Dramatic Pastoral, presented at the Duke's Theatre, in the Year 1678..

XIV. *The Cornish Comedy*; acted at the Theatre in *Dorset Garden*, in the Year 1696. Dedicated to Christopher Rich, Esq;

XV. *The Cornish Squire*; a Comedy.

XVI. *The Coronation of Queen ELIZABETH*, or *The Restoration of the Protestant Religion, and Downfal of the Pope*; an historical Play.

XVII. *The Counterfeit Bridegroom*, or *The Defeated Widow*; a Comedy, acted at the Duke of York's Theatre, in the Year 1677.

This is Middleton's *No Wit like a Woman's*, only printed with another Title.

XVIII. *The Counterfeits*; a Comedy, acted at the Duke of York's Theatre, in the Year 1679.

XIX. CROMWELL's Conspiracy; a Tragi-Comedy.

XX. *Cruel Debtor*; a Play.

XXI. CYRUS King of PERSIA; a Tragedy, acted at the Theatre Royal in *Drury-Lane*.

D.

I. *The Death of Dido*; a Masque.

II. *The Debauchee*, or *The Credulous Cuckold*; a Comedy, acted at the Duke's Theatre, 1677.

III. *The Decoy*; an Opera, as designed to be acted at the Theatre Royal in *Covent Garden*, 1743.

IV. *The Destruction of Jerusalem*; a Tragedy.

V. *The Different Widow*, or, *Intrigue a-la-Mode*; a Comedy.

VI. *The Divine Masque*; dedicated to General Monk.

VII. *Dr. DODIPOLE*; a Comedy, acted at the Theatre Royal.

VIII. *Double Deceit, or The Happy Pair*; a Comedy Farce, printed 1745.

• E.

I. *EDWARD III. with the Fall of MORTIMER, Earl of MARCH*; an historical Play, acted at the Theatre Royal, 1690. Dedicated to *Henry Lord SIDNEY*.

II. *ELVIRA, or The worst not always true*; a Tragi-Comedy, written by a Person of Quality, supposed to be *Lord Digby*, in the Year 1667.

III. *EMILIA*; a Tragedy, printed 1672, and dedicated to the only *Few*.

IV. *The Empress of MOROCCO*; a Farce, acted by his Majesty's Servants, 1674; a Burlesque in ridicule of *SETTLE'S Empress of MOROCCO*, and supposed to be wrote by *Duffet the Milliner*.

V. *The English Princess, or The Death of RICHARD III.* a Tragedy, acted 1673.

VI. *Enough's as good as a Feast*; a Comedy.

VII. *Ephesian Matron*; a Farce.

VIII. *Double Deceit, or The Happy Pair*; a Comic Farce, printed in 1745.

IX. *An Evening's Adventure, or A Night's Intrigue*; a Comedy from the *Spanish*.

F.

I. *The Factious Citizen, or The Melancholy Visioner*; a Comedy, acted at the Duke's Theatre in the Year 1685.

II. *Fairy Queen*; an Opera, presented at the Queen's Theatre 1692.

III. *The Faithful General*; a Tragedy.

IV. *The Faithful Shepherd*; a Dramatic Pastoral, from *Guarini's Pastor Fido*.

V. *The Fashionable Lovers, or Wit in Necessity*; a Comedy.

VI. *Fatal Jealousy*; a Tragedy, acted at the Duke's Theatre 1673.

VII. *The Fatal Discovery, or Love in Ruins*; a Tragedy, acted at the Theatre Royal 1698.

VIII. *Fatal Legacy*; a Tragedy, acted at the Theatre * Royal in *Lincolns-Inn Fields*, in the Year 1721. It was a Translation from the *Thebais* of *M. Racine*.

IX. *The Feign'd Astrologer*; a Comedy, Translated from the French of *Corneille* 1688.

X. *Feign'd Friendship, or The Mad Reformer*; a Comedy.

XI.

* It may be asked why we sometimes write the Theatre in *Lincoln's-Inn Fields*, and sometimes the Theatre Royal in *Lincolns-Inn Fields*? the Answer to which is, that about the Year 1721, *Mr. Rich* having obtain'd leave for a Party of the Guards to do Duty at his House, like the other, from that Time gave it the Name of Theatre Royal.

XI. *Female Wits, or The Triumvirate of Poets at Rehearsal*; a Comedy, having in the Title Page the Letters *W. M.*

XII. *The Fickle Shepherdes*; a Pastoral, acted all by Women, at the Theatre Royal in *Lincoln's-Inn-Fields*; and dedicated to the Lady *Gower*.

XIII. *FLORA's Vagaries*; acted at the Theatre Royal, 1670.

XIV. *The Folly of Priestcraft*; a Comedy, 1690. Mr. *Langbain* says, that this is an excellent Piece of Satire.

XV. *Footman's Opera*; performed at the Theatre in *Goodman's-Fields* in the Year 1731.

XVI. *Free Will*; a Tragedy, translated from the *Italian*, by one *H. C.*

XVII. *The French Conjuror*; a Comedy, acted at the Duke's Theatre 1678.

XVIII. *Fulgius and Lucretia*.

G.

I. *The General Caspary'd*; a Tragedy.

II. *The Generous Choice*; a Comedy.

III. *The Generous Cully*; a Comedy.

IV. *Sir Giddy Whim, or The Unlucky Amour*; a Comedy.

V. *Grey Mare's the better Horse*; a Farce.

H.

I. *Hell's high Court of Justice, or The Tryal of the Poli-*

tic Ghosts, (viz.) Oliver Cromwell, The King of Sweden, and Cardinal Mazarine; a Tragedy 1661. In the Title Page are the Letters *J. D.*

II. *Hecuba*; a Tragedy, supposed to be wrote by Mr. *West*, late Lord Chancellor of *Ireland*.

III. *Huntingdon's Divertisement*; an Interlude, for the Entertainment of the County Feast, held at *Merchant-Taylor's Hall*, 1678. This Piece has the Letters *W. N.*

IV. *Harlequin Hydaspes*; a Farce.

V. *Humours of the Road, or A Journey to Oxford*; a Comedy, 1739.

I.

I. *The Imposture Defeated, or a Trick to cheat the Devil*; a Comedy.

II. *Injur'd Love, or the Lady's Satisfaction*; a Comedy, acted at the Theatre in *Lincoln's-Inn-Fields*.

III. *The Juror*; a Farce, never acted, but printed in the Year 1717.

IV. *Jovial Crew*; a Ballad Opera, perform'd at the Theatre Royal *Drury-Lane*, 1732.

K.

I. *Knavery in all Trades, or The Coffee-House*; a Comedy, acted by Apprentices of *London* in the *Christmas Holidays*, 1664.

L.

I. *The Levellers Levell'd*, or *The Independents Conspiracy to root out Monarchy*; an Interlude, dedicated to K. Charles the Second.

II. *Love A-la-Mode*; a Comedy, acted at *Middlesex-House*, in the Year 1663. This Play was wrote by a Person of Honour, and acted with Applause.

III. *Love in a Wood*, or *The Country Squire*; a Farce, never acted, wrote by G. J. By which two Letters Mr. Giles Jacob meant himself: He says, this Piece was compos'd in three or four Days, and before the Author was any ways acquainted with the Stage, or poetical Writings; which indeed he had no need to tell the Readers.

The same Farce was shewn to Dr. Sewel, who wrote upon the Title Page the four following Lines.

*Parent of Dullness, genuine
Son of Night,
Total Eclipse, without one
Ray of Light;
Born when dull Midnight-
Bells for Funerals chime,
Just at the closing of the
Bell-man's Rhime.*

Mr. Jacob published many Law Books; and has the Honour to be mention'd in Mr. Pope's *Dunciad* in the following respectful Manner:

JACOB the Scourge of Gram-
mar, mark with Awe,

*Nor less revere him Blunder-
bus of Law.*

DUNC. B. III. l. 140, 150.

IV. *The Lottery*; a Comedy, acted at the little Theatre in the Hay-Market, 1728.

V. *Love's Lottery*; a Comedy.

VI. *Love without Interest*; a Comedy.

VII. *The Lost Princess*; a Tragedy, said to be wrote by the late Lord Blessington.

VIII. *Love and Revenge*, or *The Vintner Out-witted*; a Ballad Opera, perform'd at the little Theatre in the Hay-Market, 1729. This is only the *Match in Newgate* alter'd, and Songs added to it.

IX. *The Lucky Prodigal*, or *Wit at a Pinch*; a Farce of two Acts, acted at the Theatre in *Lincoln's-Inn Fields*, in the Year 1715.

X. *The Lucky Discovery*, or *The Tanner of York*; a Comedy, 1743.

M.

I. *The Mall*, or the *Modish Lovers*; a Comedy, acted by his Majesty's Servants in the Year 1674. Dedicated to William Whitcomb Esq; This Play has the Letters J. D. in the Title Page.

II. *The Marriage Broker*, or the *Pander*; a Comedy, written by M. W. M. A. 1662.

III. *Master Turbulent*, or *The Melancholics*; a Comedy, acted

acted at the Duke's Theatre
1682.

IV. *Mencæchmus*; a Comedy. This is a Translation from *Plautus*, and has the Letters *W. W.* in the Title-Page.

V. *Merope*; a Tragedy, translated from the *French* of *Voltaire*.

VI. *Mistaken Beauty*, or *The Lyar*; a Comedy, acted at the Theatre Royal 1685. This is a Translation of *Cornéille's Menteur*.

VII. *The Mock Duellist*, or *The French Valet*; a Comedy, acted at the Theatre Royal 1675.

VIII. *Momus turn'd Fabulist*; a Ballad Opera, perform'd at the Theatre Royal in *Lincoln's-Inn Fields* 1730.

IX. *The Morning Rambling*, or *The Town Humours*; a Comedy, acted at the Duke's Theatre 1673.

X. *Mucedorus and Amadon*, with *The merry Conceits of Mause*; a Comedy, acted at the *Globe* 1668; and afterwards at *White-hall*.

XI. *The Muse of New-Market*, containing three Drolls, viz.

1. *The Merry Milk-Maids of Islington*, or *The Rambling Gallants Defeated*.

2. *Love Lost in the Dark*, or *The Drunken Couple*.

3. *The Politic Whore*, or *The Conceited Cuckold*; acted at *New Market*, in the Year 1681. All stolen from other Plays.

N.

I. *Nero's Tragedy*: Mr. *Lee* has a Play on the same Subject.

II. *The New Athenian Comedy*; containing the Politics, Oeconomics, Tactics, Cryptics, Apocalyptic, Styrics, Sceptics, Pneumatics, Theologics, Mathematics, Sophisticks, Pragmatics, Dogmatics, &c. of that most learned Society. Dedicated to *Edward Wilson, Esq*; by *J. S.* It is a low piece of Satire upon the *Athenian Society*.

IV. *A Night's Intrigue*; a Farce.

O.

ORPHEUS and EURYDICE; a Masque, presented at the Theatre Royal 1717.

P.

I. PAMELA, a Comedy, acted at the Theatre in *Goodmans-Fields*, 1742.

II. PAMELA, or *Virtue Rewarded*; a Comedy, not acted, but printed in the Year 1742.

III. PAUSANIAS, the Betrayer of his Country; a Tragedy, acted at the Theatre Royal 1696. Dedicated to *Anthony Henley Esq*; It was brought upon the Stage by Mr. *Southern*, who informs us in the Epistle Dedicatory, that

it was put into his Hands by
a Person of Quality.

IV. *PATIE and PEGGY*; a
Scotch Ballad Opera, per-
form'd at the Theatre in *Drury-*
Lane, 1731.

V. *PATIENT GRISSEL*; a
Comedy.

VI. *The Patriot*, or *The*
Italian Conspiracy; a Tragedy.

VII. *The Pedlar's Prophecy*; a
Comedy.

VIII. *The Picture*, or *The*
Cuckold in Conceit; a Comedy
1744.

IX. *PISO's Conspiracy*; a
Tragedy, acted at the Duke
of *York's Theatre*, 1676.

X. *The Plague of Riches*; a
Comedy, *French and English*.

XI. *Plot*, or *Pill and Drop*;
a Farce, 1733.

XII. *The PORTSMOUTH*
Heiress, or *The Generous Re-*
fusal; a Comedy.

XIII. *The PRESBYTERIAN*
Last, or *NOCTROFF's Maid*
Whipt; a Tragi-Comedy, act-
ed in the Great-Room at the
Pye-Tavern at *Aldgate*, by
Noctroff the Priest, and several
of his Parishioners, 1661.

XIV. *Presumptuous Love*;
a Masque, performed at the
Theatre in *Lincoln's-Inn-Fields*,
in a Comedy called *Every*
Body Mistaken.

XV. *Projectors*; a Comedy,
printed in the Year 1738.

Q.

Quaker's Wedding; a Comedy.

R.

I. *Rape upon Rape*; a Co-
medy.

II. *The Rape*, or *The Inno-*
cent Impostures; a Tragedy, act-
ed at the Theatre Royal 1682.
Dedicated to the Earl of *Dor-*
set.

III. *The Rampant Alderman*,
or *News from the Exchange*;
a Farce, 1685.

IV. *The Reformation*; a Co-
medy, acted at the Duke's
Theatre, 1673.

V. *Rehearsal of Kings*; a
Farce.

VI. *The Religious Rebel*; a
Tragi-Comedy, 1671.

VII. *The Revolution*; or *The*
Happy-Change; a Tragi-Co-
medy, acted throughout the
English Dominions in 1688.
Written by a Person of Quality.

VIII. *The Restauration*, or
Right will take Place; a
Tragi-Comedy.

IX. *The Revolter*; a Tragi-
Comedy.

X. *The Revenge*; or *A*
Match in Newgate; a Co-
medy, acted at the Duke's
Theatre, 1680.

XI. *Richmond Wells*; a
Farce.

XII. *Rival Brothers*; a
Tragedy.

XIII. *Rival Mother*; a
Comedy.

XIV. *ROBIN CONSCIENCE*:
This is a Dramatic Dialogue
between *Robin Conscience*, his
Father

Father Covetous, his Mother Newguise, and his Sister Proud Beauty.

XV. ROBIN Hood's Pastoral May-Games.

XVI. ROBIN HOOD, and his Crew of Soldiers; an Interlude.

XVII. ROME's Follies, or The Amorous Fryars; a Comedy, acted at a Person of Quality's House, 1681. Dedicated to Anthony Earl of Shaftesbury. By N. N.

XVIII. ROMULUS and HER-SILIA, or The SABINE War; a Tragedy, acted at the Duke's Theatre 1683.

XIX. Rover Reclaimed; a Comedy.

XX. Roving Husband Reclaimed; a Comedy.

XXI. Royal Flight, or The Conquest of Ireland; a Farce, 1690.

XXII. The Royal Voyage, or The Irish Expedition; a Tragi-Comedy, 1690.

S.

I. Saint CECILY, or The Converted Twins; a Tragi-Comedy, 1667, Dedicated to Queen Catharine.

II. Siege of Constantinople; a Tragedy, acted at the Duke's Theatre 1675.

III. Siege and Surrender of MONS; a Tragi-Comedy, 1681.

IV. Self-Rival; a Comedy.

V. Self-Tormentor; a Comedy from Terence.

VI. Sir Giles Goose-Cap; a Comedy.

VII. SOCRATES Triumphans; a Tragedy.

VIII. South-Sea; or The Bitters Bit; a Farce, 1720.

IX. Spanish Tragedy.

X. Spendthrift; a Comedy.

XI. Sport upon Sport, 1673. It is only a Collection of Drolls, by Kirkman.

XII. Stage Beau tofs'd in a Blanket; a Comedy. This was designed as a Satire against Collier, wrote by Tom Brown, but never intended to be acted.

XIII. Stock-Jobbers; a Farce, 1720.

XIV. The State of Physic; a Farce, 1742.

XV. The Step-Mother; a Tragi-Comedy, acted at the Theatre in Lincoln's-Inn-Fields, with great Applause, 1664.

XVI. The Subject's Joy, or The King's Restoration; a Masque, 1660. Dedicated to General Monk.

XVIII. SUSANNA's Tears; a Play.

T.

I. THEMISTOCLES; a Tragedy, acted at the Theatre Royal in Lincoln's-Inn-Fields, 1729.

II. TIMOLEON, or *The Revolution*; a Tragi-Comedy, 1697.

III. *The Triumphs of Virtue*; a Tragi-Comedy, acted at the Theatre Royal 1697.

IV. *A Traitor to Himself*, or *Man's Heart is his greatest Enemy*; a Moral Interlude.

V. TITUS ANDRONICUS, altered from *Shakespear*.

VI. *Trick to catch the Old one*; a Comedy.

VII. TROADES; a Tragedy, 1660.

VIII. TUNBRIDGE-WELLS, or *a Day's Courtship*; a Comedy, acted at the Duke's Theatre, in the Year 1678.

IX. *The Two Merry Milk-Maids*, or *The best Words near the Garland*; a Comedy, acted by the Company of Revels before the King, with great Applause, in the Year 1661.

X. *Two Harlequins*; a Farce.

XI. *Two Queens of Brentford*; a Comedy.

XII. *Tyrant-King of Crete*; a Tragedy.

V.

I. *The Valiant Welchman*, or *The Life and Valiant Deeds of Charadoc King of Cambria*, (*now call'd Wales*;) a Tragi-Comedy, acted by the Prince's Servants, 1663.

II. *Virgin Martyr*.

III. *The Unfortunate Favourite*; a Tragedy, wrote by a Person of Honour 1664.

IV. *The Unfortunate Mother*; a Tragedy, acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1698.

V. *The Unfortunate Usurper*; a Tragedy, 1663.

VI. *Unnatural Mother*; a Tragedy.

VII. *Usurper Detected*, or *Right will Prevail*; a Tragi-Comedy.

W.

I. *Wealth and Health*; a Comedy.

II. *The Whim*, or *The Miser's Retreat*; a Farce.

III. *The Witty Combat*, or *The Female Victor*; a Tragi-Comedy, 1663. This Play was acted by several Persons of Quality.

IV. *Win her and take her*, or *Old Fools will be Meddling*; a Comedy, acted at the Theatre Royal 1691.

V. *Woman turn'd Bully*; a Comedy, acted at the Duke of York's Theatre, 1675.

Y.

YUNKLE and YARICO; a Tragedy.
 Younger Brother, or The Sham-Marquess; a Comedy.

I. ZELMANE or The Corinthian QUEEN; a Tragedy.

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Before the Restoration.

A Game at Chess; a Comedy, by Middleton.

Since the Restoration.

I. Sir JOHN OLDCASTLE, or Love and Zeal; a Tragedy, by Mr. Brereton.

This should have come in at Page 181.

Mr. JAMES CARLILE.

This Author was a Player, but quitted the Stage in his Youth, and served in the Irish Wars under King William III. where he lost his Life in the Bed of Honour. He wrote one Play, called,

The Fortune-Hunters, or Two Fools well met; a Comedy, 1689, acted with Applause.

Mr. DUNCOMBE.

II. *Lucius Junius Brutus*; a Tragedy, acted at the Thea-

N. B In our Account of Mr. GARRICK, it should not have been said that he was bred a Wine-Merchant, but that he was designed for the Law, and entered of the Society of Lincolns-Inn.

tre Royal in Drury-Lane, in the Year 1732, a New Edition of which is reprinted this present Year 1747. To which is prefixed AN ESSAY on Tragedy by Mr. Voltaire.

CHARLES JOHNSON.

Love in a Forest; a Comedy, acted at the Theatre Royal in Drury-Lane.

Mr. OTWAY.

Cheats of SCAPIN, Translated from the French of Moliere.

Mr. STURMY.

This Gentlemen was the Author of two Dramatic Pieces.

I. *Love and Duty*, a Tragedy, acted at the Theatre Royal in Lincoln's-Inn-Fields, 1721.

II. *The Compromise*; a Comedy, acted at the Theatre Royal in Lincoln's-Inn-Fields, in the Year 1722.

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